

DreamWorks Interactive™

The Neverhood™

inside moves

Official
The Neverhood™
DreamWorks
Interactive™
Edition

**Winning Tips
and Strategies**



*the
Neverhood*

"Embark on a clay adventure that breaks the mold."

pc
The Personal
Computing Press™

Designed for
Microsoft®
Windows 95
CD-ROM

Microsoft® Press

Leslie Mizell

DreamWorks Interactive™

The Neverhood™

iinside moves

Microsoft Press

Leslie Mizell

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Acquisitions Editor: Kim Fryer
Project Editor: Stuart J. Stuple

Dedication

To Judy and Jordie, who share my love of claymation
and my appreciation for the absurd.

Leslie Mizell

Acknowledgments

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Finally, we thank The Neverhood: Doug TenNapel, Mike Dietz, Brian Bellfield, Eric Ciccone—and all the rest of the team—who gladly gave their time and effort to share the fascinating story behind the Neverhood.

Robert C. Lock

President and Editor-in-chief, The PC Press, Inc.

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the Neverhood Inside Moves

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Introduction



THE CLAY WE WERE

You've heard it before, but this time—honest!—you can believe it. When we say that the video clips in the *Neverhood* are as realistic as those you see on TV, we really mean it.

The video clips are the reason to run out and buy the *Neverhood*, but it's the story that will make you glad you did. This is one fun little game. The main character is charming. The puzzles are sometimes tough, but never "if-I-find-the-designer-of-this-game-I'm-gonna-beat-him-senseless" frustrating. And best of all, the technology makes every frame a pleasure to watch.

This isn't *Clayfighter*, Interplay's claymation version of *Mortal Kombat*-type fighting games. That title was admirable in its time, but it simply superimposed clay figures over a regular background and had them perform fighting maneuvers. Every clod of the *Neverhood* is clay. Each house, each tree, each character. It's an amazing piece of work.

And a really good ride.

Your *Neverhood* Mission

All the box copy tells you is that "long ago the king of this world was betrayed by his trusted assistant."

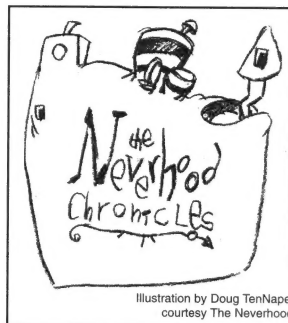
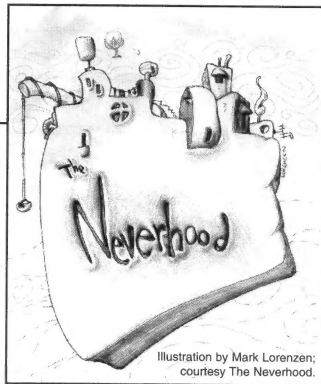


Illustration by Doug TenNapel;
courtesy The *Neverhood*.



Neverhood's concept illustrations
of the opening game screens.



That's not a whole lot to go on, and there's no prologue to the game that explains the story in a neat little package.

The game manual provides what can only be described as ancient history: a tablet two million years old is found off the Florida Keys. Most archaeologists consider it a hoax because it shows no wear and tear despite the results of its carbon dating. In addition, it's written in English! Dr. Phillip Andelman provides the text from the tablet. It mentions names you hear again playing the Neverhood—Bil and Hoborg—as well as something referred to as “the Everhood.”

But here, sort of, is a more specific example of what you need to know: a guy named Hoborg created the Neverhood from a wondrous substance called klay. He loved his magical world, but he was lonely, so he used life seeds to begin to populate it. But his first seed, Klogg, turned out to be a bad one. Although Hoborg offered to share everything he had with Klogg, his creation wanted it all for himself. Klogg stole Hoborg's crown—sending the ruler into a deep sleep—and declared himself sovereign of the Neverhood.

A Word About Ratings

The box for the Neverhood states that the game is “for ages 17 and up.” The official ESRB (Entertainment Software Rating Board) label is “T,” meaning it's intended for teens 13 and up.

Why? Your guess is as good as ours. Even the Neverhood guys aren't sure why the marketing department at Microsoft/DreamWorks SKG decided on a “17 and up” rating. A fairly...um...uninhibited series of interviews and video clips taken around the Neverhood offices and included on the game disc were responsible for the game's official “T” rating. (You might not want to watch them on a full stomach.)

So a note to parents: if your kid's old enough to solve the puzzles, he or she is old enough to play the game. There are no naked clay ladies lurking around.

And a note to kids: buy the game because it's very, very cool—not because you hope to see naked clay ladies or gentlemen. It ain't gonna happen.

Personally, we think that “T” rating is fairly accurate. While the puzzles don't require an advanced degree to play, some of them do involve certain logic skills or general knowledge not held by every nine-year-old on the block.



How to Use This Book

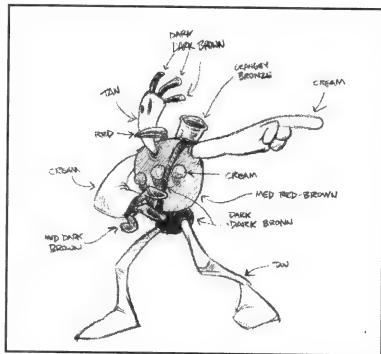
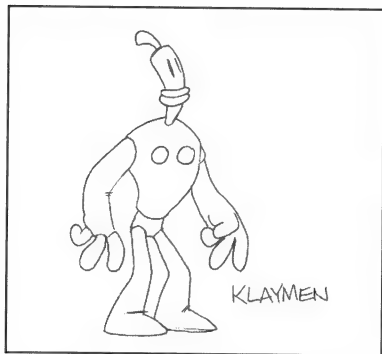
The lovely volume you hold in front of you is a guide. It's not a let-me-do-it-for-you. They say that cheaters never win, but in the world of computer gaming, cheaters *always* win. It's the folks who play honestly that get hung up on the third waterfall, trying to find a way to capture dust from the Fairy of the Morn.

But do yourself a favor. Play the game yourself, and refer to this book only when you're truly stumped. With that in mind, we've tried not to give away a whole answer all at once. We first try to bump your brain in the right direction a couple of times, and we've marked blatant answers with a big "Spoiler!" warning.

There's a complete walk-through in the back of the book. But please don't use it.

Claymation: How'd They Do That?

Life did not exist before the movie camera. Well, some life, anyway. And we're not just talking about matinee freaks (among whom we count ourselves), whose skin stays pasty white all summer long and who can name at least one



Illustrations by Mike Dietz; courtesy The Neverhood.

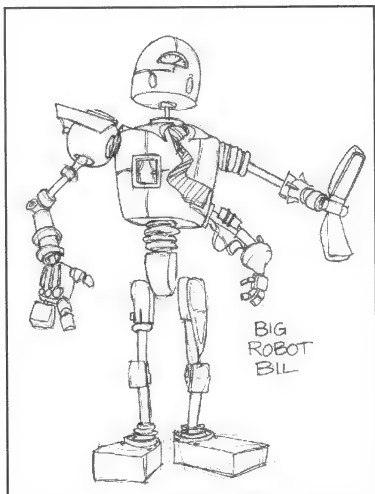


Illustration by Mike Dietz; courtesy
The Neverhood.

test they've failed because of a late-night showing of *North by Northwest*.

Nope, we're talking about the wonderful world of stop-motion photography. While rough animation was around before cameras—think flip-book—it took Mr. Edison and his pals to make claymation and other puppetry possible.

You probably have some idea of how stop-motion photography works. It takes between 15 and 22 frames of film to make one second. So you expose the film one frame at a time, and rearrange your subject—whether it's a model of a reindeer, skeleton, or ditsy inventor—in each frame. When the film is run, you get the illusion of movement by a normally inanimate object.

You've seen stop-motion photography even if you don't realize it. You didn't really think they found a giant ape and got it to climb the Empire State Building. Heck, no. *King Kong*, filmed in 1933, featured a title character around a foot high.

Ray Harryhausen was the first master of stop-motion photography the general public knew by name. He worked with a giant ape, too, in 1949's *Mighty Joe Young*, and won an Oscar for the effects he created with Willis O'Brien. But Harryhausen is best known for his mythological effects as seen in 1963's *Jason and the Argonauts* and 1958's amazing *7th Voyage of Sinbad*, which features the climax of Harryhausen's career—a dueling skeleton.

All those classic Rankin/Bass Christmas classics—"Rudolph, the Red-Nosed Reindeer," "The Little Drummer Boy," "Santa Claus Is Coming to Town," and so on—use stop-motion photography of models and puppets to put their merry message across. The religious-themed "Davey & Goliath" also used puppets. This series was the work of Art Clokey, who also brought Gumby to life.

Gumby is possibly the most-recognizable example of claymation. Instead of using puppets, animators model their subjects from clay. The benefit is that

you end up with a more fluid subject—lips can form words, for example, instead of just moving up and down. Legs bend instead of shuffling back and forth. And, best of all, faces can become amazingly expressive...although that wasn't necessarily the case with Gumby.

Today, the two most recognizable names in claymation are Will Vinton, who created the California Raisins, and three-time Oscar winner Nick Park, who created Wallace & Gromit. This fascinating pair—one an absent-minded and cheese-obsessed inventor, the other his mouthless and protective dog—have appeared in three adventures (“A Grand Day Out” and Oscar-winners “The Wrong Trousers” and “A Close Shave”). Park is currently working on a full-length feature film.

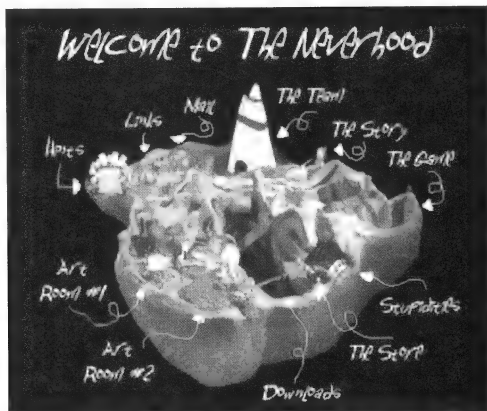
So this is the unseen history behind every video clip in the Neverhood. The characters, not unlike those you might have once created with your Play-Doh pumper set, have been refined and expanded. It took an amazing three *tons* of clay to create Klaymen and his world, but stop-motion photography is what brought them to life. For more about the creation of the Neverhood, check out “The Making of the Neverhood” beginning on page 135.

Web Links

Lots of reference books about animation, special effects, and claymation are available in libraries and bookstores. Likewise, you can see examples for yourself on TV or in videos. The Internet, of course, is another example. There are dozens of sites dedicated to the beloved heroes of stop-motion photography. Here are a few of the best.

Aardman Animation is a British company that produces the best claymation in the world. This site includes just a little info about the studio itself, but includes news on new and upcoming features. Wallace & Gromit get a section to themselves, and there's an admirable list of the awards garnered by Aardman's other films, including the Lip Synch series and Park's “Creature Comforts.” Visit <http://www.aardman.com>.

The Fantastic Films of Ray Harryhausen pays homage to the master with images, a filmography, and text of interviews. Visit <http://www.leba.net/people/jrodkey/hrryhusn.shtml>.



The Neverhood web site includes tons of game screens as well as assorted nonsense from the design team.

Mike D's Gumby and Pokey Page naturally features photos of the Green One and his orange horse friend. But it also includes information on Gumby merchandise and collectibles. Visit <http://www.cs.nmsu.edu/~mdowell/gumby/gumby.html>.

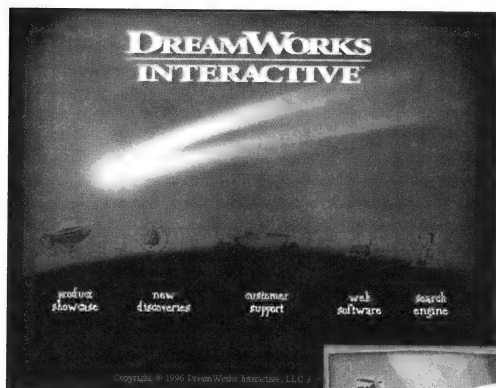
The Nightmare Before Christmas is an eerie and charming 1993 feature that hatched from the brain of Tim Burton. 'Nuff said? You can read the script and see oodles of pictures by visiting <http://www.halloweentown.com/thescrypt.html>.

The Official James and the Giant Peach Site includes information on the cast and author, video clips and stills, and soundtrack snippets. Visit http://www.disney.com/DisneyVideos/James_and_the_Giant_Peach/index.html.

pH1 Pingu Page pays tribute to a Swiss series of shorts featuring a penguin and his family (seen in the U.S. during "Small World" on The Cartoon Network). This site provides pictures, news, and sound effects, as well as links to other Pingu pages (in several languages) and the fan group at alt.tv.pingu. Visit <http://www.geocities.com/Paris/4630/main.html>.

The Unofficial Davey & Goliath Home Page includes a history of the Lutheran series of the early 1960s. It also includes fun trivia and current usage. For example, did you know that Ned Flanders' doorbell plays the D&G theme? Visit <http://www.itserve.com/~tfitz/DG1.html>.

The Wallace and Gromit Homepage not only has photos and plot synopses from the three W&G episodes, but it also includes text from interviews with animator Nick Park (in English and German). Visit <http://rummelpplatz.uni-mannheim.de/~mfeld/wallace&gromit.html>.

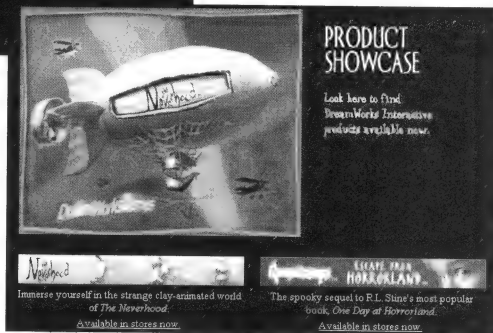


The product showcase is a highlight of the DreamWorks site.

And for information on the companies that made the Neverhood possible, try these sites:

DreamWorks Interactive provides press information and photos for new and upcoming games. You can also access movies, music, and the other stuff this company has up its sleeve. Visit <http://www.dreamworksgames.com>.

The Neverhood includes lots of game photos and some hints, as well as bios of the folks who made the Neverhood game happen and links to the stuff they like, including bands and cartoons. Visit <http://www.neverhood.com>.



Chapter One



PREPARING FOR FEATS OF CLAY

You bought this game for its remarkable claymation, but there's a game to solve here, too. The Neverhood is a little bit *Myst*, a little bit *The Nightmare Before Christmas*, a little bit Earthworm Jim, and quite a bit Dr. Brain. But whatever elements it draws from other sources, the Neverhood is, above all, charming.

If you could buy a Klaymen for your very own, you'd be down at Claymation Is Us in a heartbeat. But since this is your only shot at him (until the inevitable—and that's a *good* thing—sequel), take your time and enjoy the ride. This isn't a rat race, so don't power your way through the game and miss half the fun.

Setting Up Shop

Naturally, the first thing you'll want to do with your new copy of the Neverhood is install and start playing.

First, start your computer and, once Windows 95 is ready, load the Neverhood CD-ROM. Provided you have AutoRun enabled, a large Neverhood "install" screen appears.

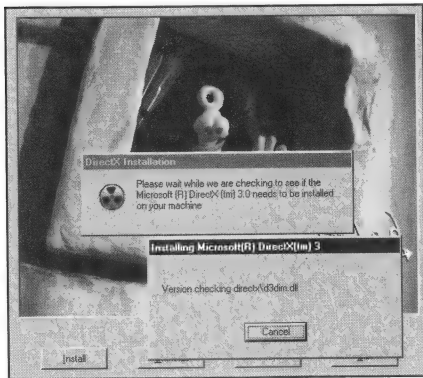
Most of this introductory screen is occupied by a picture of Willie waving to you from a window in the Neverhood. Directly beneath this picture is the Product ID number, its 20 digits (divvied up into four sets of numbers) posted in a small window. You need to keep this ID number handy (it's a good idea to make a written note of it) for future reference, on the off-chance that you ever need to report a problem with the software.

The bottom portion of the introductory screen shows four point-and-click buttons: Install, Uninstall, Play, and Exit. These buttons are self-explanatory, although later we pick up additional information about them through the product's Read-Me file.

Click on Install...and wait.



Your first glimpse of Willie is in the introduction screen, the launchpad for installation and game options.



The latest DirectX drivers will ensure that your system gets the most out of the game.

Painless Operation

Don't be alarmed if you see a box bearing the international symbol for radiation at this point. This simply indicates a check by the software to see if your system has Microsoft DirectX 3.0 already installed.

If your computer doesn't have DirectX, it takes only a few seconds for the program to load. After it finishes, you might see another box, one containing this advice: "Replace existing display drivers with DirectX drivers." The Neverhood was designed to maximize the display and sound capabilities of your machine, and the DirectX drivers ensure that the game performs at its best. These drivers were developed well after the introduction of Windows 95—as a result, DirectX brings optimal performance to game play and performance. So by all means, opt for the DirectX installation if it's not already on your machine. The replacement driver installation is quick and painless.

Finding a New Home

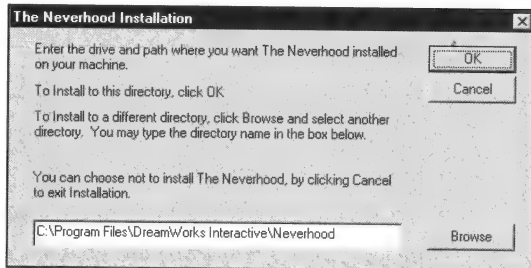
The Neverhood is a big game in terms of amount of data—due mainly to the extensive use of video and digital sound. It's so large, in fact, that it's going to be necessary that you install only parts of it. The Setup Installation box, is where you determine the



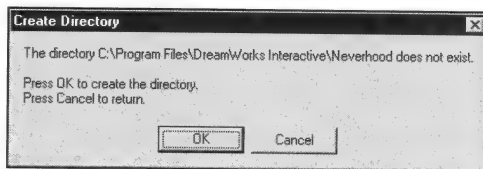
location of the Neverhood files to be stored on your hard drive.

The box automatically displays a directory destination in a small window. This is the selection the software would choose. It's the most logical choice, although it's really a suggestion (you probably see C:\Program Files\ DreamWorks Interactive\Neverhood). If you think you can easily remember this name and location, click "OK" to the choice. On the other hand, you may have some reason for wanting to place the files under a different directory name. If so, type in the destination and click "OK." (You can also click "Browse" and search for a suitable directory already created, or click "Exit" to cancel the installation process.)

Unless you send the new files to an existing directory, the destination won't be created. A box appears on screen, informing you that the new destination directory is about to be created.



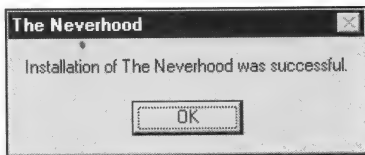
Whither the Neverhood? Here's where you make your installation choice.



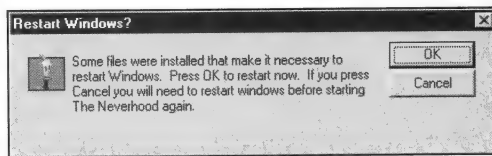
Now you're ready to click OK and finish the installation.

Speed Trials

During the installation process, the Neverhood's diagnostic files are running a series of tests to make sure your system has all the tools it needs to be able to run the game properly. If your computer is more than a year or two old, you might find yourself the recipient of another message box, this one informing you of what you likely already know—that your CD-ROM drive isn't fast



Click OK and play...



...just as soon as you restart Windows.

enough to run the game for proper enjoyment (i.e., with at least a quad-speed, or 4X, CD-ROM drive). It's important to note that this warning doesn't mean you *can't* run the program if your CD-ROM drive is anything less than a 4X model. It does imply, however, that the game won't run as smoothly or quickly. But, then again, the Neverhood is a

different type of game, one with a naturally casual pace to it. Playing the game on a slower-speed drive may not present any substantial differences, except for longer delays between scenes. As for this box, there's no option for input. All you can do is accept its caveat (by clicking "OK").

Finally, you'll get one last notice—a box telling you that the installation was a success and you're ready to play. Of course, there is *one* other thing (there's always *one* other thing). If you added new drivers or other types of files, you'll likely have to restart your computer so Windows 95 can record and implement these changes. This last setup box closes down and restarts Windows 95 for you.

Mysteries of the Read-Me File

Once Windows restarts, wait for the main screen to appear, then click on the Start button at the bottom-left corner of the screen. Hold your mouse's left button down while sliding the cursor up to Programs. From here, slide the cursor laterally over to the column containing the DreamWorks folder (we're assuming, of course, that you chose the Neverhood's default installation option rather than placing the game's files in a directory of your own choosing).

Two items are listed in the folder—one named The Neverhood (for launching the program) and The Neverhood Read-Me file. Your natural inclination, of course, is to click The Neverhood, bypassing that boring reading experience for the real thing. You're probably a bit anxious to get started

CHAPTER ONE: PREPARING FOR FEATS OF CLAY



"Hello. Me Willie. Me Willie Ironbone. You read this, you do good. Willie happy. You play Neverhood you do more good. And look out for bad. Willie knows, bad is always where you forget to look."

The Neverhood requires:

Pentium 75 mhz

8 Mg RAM (16 recommended)

1 Mg URAM

SUGA monitor

Quad speed CD ROM

8-bit sound card & speakers (16-bit recommended)

10 Mg available hard disk space for Installation

Microsoft Windows 95.

(To purchase an upgrade, see your local retailer.)

"Willie know that once you know this truth, then you know what to do."

Some potential issues are addressed below, but if you still need help, troubleshooting information available from DreamWorks Product Support at (206) 635-7134., Monday through Friday 8am-6pm and Saturday 9am-3pm Pacific time.

Or send e-mail through the DreamWorks website at www.DreamWorksGames.com.

"Story about good. Story about bad."

The Neverhood Chronicles is a goal oriented puzzle game. Wake up Klaymen and explore your world. Go where you want, but you can't get too far without solving the puzzles. Willie has sent you so hints, available from the mail room below the nursery.

The Read-Me file contains lots of information, but our summary is quicker.

playing, so here's a brief summary of what types of information are found in The Neverhood's Read-Me file. After all, you may need to get your hands on some of this information, especially if you experienced any problems during installation.

The Abridged Version

System Requirements: hopefully, this won't be the first time you're seeing these numbers—because if it is, you've run the risk of painfully discovering that your computer system isn't sufficiently equipped to run the game as it's meant to be run. (Of course, you would have already been alerted during the game's installation process.)

The phone number for DreamWorks Interactive's Product Support Line is (206) 635-7134, and you can call Monday through Friday, 8 a.m. to 6 p.m., and Saturday, 9 a.m. to 3 p.m., Pacific Time. It mentions the DreamWorks' Web site at which they receive email. That address is www.dreamworksgames.com. (The Neverhood's own Web site can be found at www.neverhood.com.)



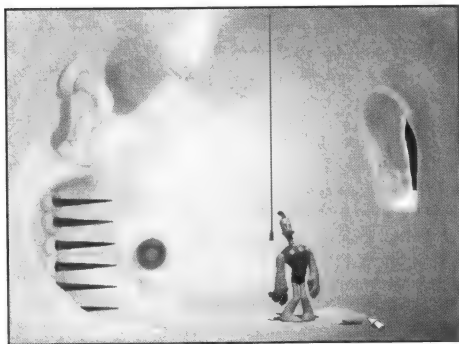
You get brief details on each of the introductory screen's four options: Install, Uninstall, Play, and Exit. One game management item to note: if you ever choose to uninstall the game, the program removes all files from the Neverhood folder, but the folder itself remains. It's no big deal, just be prepared to spend an extra step clearing away all evidence that the game was ever played on your system (or perhaps even the office workstation).

A briefing on the various game management functions is offered on the Options screen, where new games are started, current games are saved, and older games are reloaded. The Options screen is where other game functions like Resume Playing, Quit, and Delete Game, are also found, as well as background information about the game's creation.

Operational tips are about matters like respecting stated memory requirements and being careful not to remove the disc while the game is playing, etc. There are also troubleshooting tips for users of specific sound cards. The program's Hardware Conflict Troubleshooter, for example, is designed to walk users through hardware problems without having to involve third-parties whose phone-line assistance often requires either a fee, the patience of Job, or both.

Finally, you receive important information about your computer's visual display and its need to display at least 256 colors. Individual instructions are

issued to users of certain 3-D accelerated video cards, and specific models, such as Univibe or a Weitek Processor.



You don't need to search for objects to pick up—they're invariably right in front of you.

Game Interface

Now that the game is installed, take a moment to admire the beauty and simplicity of your mouse. Small. Capable. And able to control all Klaymen's activities with a single button.

Yep, that's right—pack away your auto-fire joystick, your driving wheel, and your foot



pedals. You won't need 'em. You can certainly use a joystick or other controller in the Neverhood, but it's just not necessary.

The on-screen interface for this game is a simple arrow. It doesn't change into a hand when you can pick something up. It doesn't turn into a question mark, bow and arrow, talking head, or anything else. Point and click on any item, doorway, building, or screen in the game. If you can pick it up, the game does it for you. If you can walk through it or to it, the game accommodates. If you can use any object on another, it's automatic.

It's that simple.

Moving Around

Klaymen moves in two directions—straight forward and straight back. You can't take a three-quarter turn or move diagonally. In the side-scrolling sequences, the arrow icon doesn't change (as in some graphic adventures) when you want Klaymen to travel to the next screen. Just move the icon to the edge of the screen and click to have him move on.

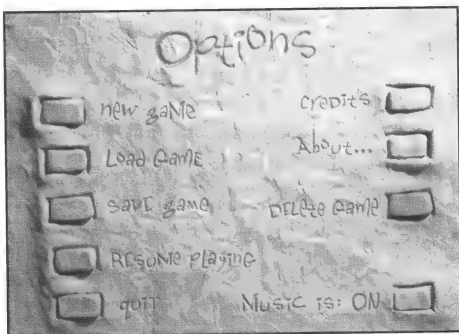
In the first-person screens in which Klaymen is moving forward (away from you, as in *Doom*), the arrow indicator turns into a curved arrow if you can move to the left or to the right. A click enacts the turn.

The Neverhood is made up of several different areas, each containing a variety of locations. There's no on-screen map, and you don't really need to make one yourself. But a few sketches might be worth consideration, even if you use them just to note the terrific short movie clips or some other landmark.

Inventory

You don't have much of an interface in this game, so you don't have much of an inventory to deal with. The only real inventory items Klaymen needs to find are video disks and (late in the game) keys. Any other object he finds will be used in a puzzle, usually (but not always) the one you're working on.

And that's a good thing, too, because it's not always evident what object you've picked up. A beaker, for example, looks a lot like a prism. But your job is just to pick up these items and watch Klaymen tuck them away in his torso. He's the one who figures out where and when to use them. At some point you click on an on-screen item, and he reaches into his torso and pulls out the object you need to solve a puzzle—even if you weren't as yet aware of a puzzle to be solved.



Save or load games, read credits, or perform other options by pressing the Esc key to access this screen.

Controls

Everything you need to do during game play or to simply explore can be found with the push of a single button. If you want to save a game, turn off the music, watch some “making of” video footage, or just about anything else, simply press the Escape key. The game pauses and returns you to the Options menu where a click of the mouse then allows you to choose from any of the game options. There are no other hot keys in the game.

Solving Puzzles

There are two types of puzzles in the Neverhood. One type is a typical graphic-adventure dilemma, in which an item you pick up interacts with another object. All you have to do is figure out which item and which object.

The second, and more complex, group of puzzles in the Neverhood are straight out of a children's toy box—meaning every now and then you might want to borrow a five-year-old to help you out. And we're not kidding! If it's been a decade since you picked up a sliding puzzle (you know, the ones with the squares in a plastic case you slide around until the tiles form a sequence or picture), the brain cells with those skills have probably been replaced with brain cells holding something like algebra or French.

These puzzles may have a grown-up spin, but if it's been a while since you've played memory or childhood matching games, you might be in for an unexpected challenge.

Saving Games

Here's the credo of graphic adventures: save, and save often. More often than not, that's because danger lurks around every corner, and your adventurer can be electrocuted by a door knob, eaten by a poison plant, or destroyed by an evil

But the Neverhood puzzles also require occasional backtracking, and it can be easy to miss a clue you don't recognize until later in the game. To avoid 1) replaying an hour or two of the game and 2) ramming your fist through your computer monitor, it's recommended that you save your game periodically—that means more like every 15 minutes than every hour. You have plenty of opportunities to save, so there's no need to be stingy.

Let's say you've enjoyed Klaymen's wacky exploits enough for one day, and you're ready to shut the Neverhood down and return to non-claybased life. If you want to save your game, select Save, which calls up a cool gray clay screen modeled into what looks like a Play-Doh ATM machine entry section. After you type in your name, the screen says "Save" in a clay font. The game's saved and you're kicked



Welcome to The Neverhood's game saving center, which looks an awful lot like a Play-Doh ATM machine.



When you're ready to replay a game, access the Load Game screen from the Options screen.



From here you can press Quit and you're taken back out to the main Windows 95 interface screen. It couldn't be simpler.

Loading is equally easy. The Load Game screen is like a beige reverse version of the Save Game screen. Most of this screen is occupied by a black mini-screen used for recording the names of saved games. To retrieve the game of your choice, simply place your cursor on your choice's listing, then click on it. The choice is then posted in a small window at the top of the Load Game screen. One more click—on the Load button—returns you to your previous game.

To save time loading an earlier game, tap your spacebar to limit the time that the Neverhood's three opening credit screens are displayed. Unfortunately, there is no shortcut key to bypass all introductory screens, but at least tapping the spacebar speeds the process along. When the program starts running the first clay-based scene, press the Escape key and you advance to the Options screen.

Chapter Two



IT'S A BEAUTIFUL DAY IN THE NEVERHOOD

It's like the morning after the night before. You wake up on the cold floor, and you can't find your keys to the front door.

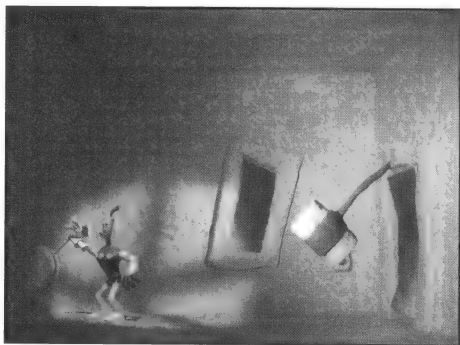
When the Neverhood begins, Klaymen is snoozing in the corner of a barren room. A lever is on the wall above his head, and a large mallet is poised above the (locked) exit door. What—do you need a map? Pull the lever!

After three good yanks of the lever, the mallet has battered the door into oblivion and Klaymen is free to leave. He pushes the pink button on the wall as he leaves, which opens the window and gives him his first view of the Dr. Seuss-like trees of the Neverhood.

The Ring House

Although Klaymen is careful enough to peek around the door instead of walking into the jaws of danger, he has to face the jaws sooner or later. The room below his bedroom holds a giant Venus Flytrap. Five rings hang from cables attached to the ceiling. Only one exit is evident—there's a large button and what looks like a sign hanging from it.

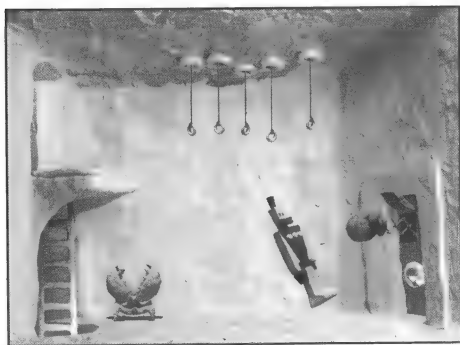
Below Klaymen is a ladder leading down to another room. But he can't access the ladder from his bedroom—it doesn't extend that far upward. So his only escape from the ledge is to jump—right into the Venus Flytrap.



The lever activates a door-opening device that's right out of Looney Tunes.



You must solve the puzzle of the ring room before you can exit into the Neverhood.



Yikes! Obviously, just pushing the button isn't going to open the door.

Spoiler! To exit the ring house, shove the Venus Flytrap under the fourth ring—the one that hangs down lower than the others. Pull it down, and the flytrap grabs it, opening the door.

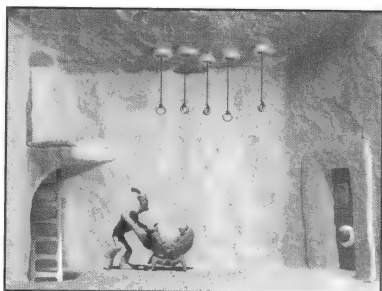
Luckily, although the plant seems hungry, its diet preferences don't include clay. After a few tentative munches, the flytrap spits Klaymen across the room in an admirable trajectory. His bad luck doesn't stop there. When he pushes the button on the door, a boxing glove extends from the "sign" on the door and knocks him for a loop. Leave this troubled room behind and see if the ladder leads to better places.

The ladder leads to a tiny mail room. Reach into the mailbox and pull out a letter. It reads: "Dear Klaymen, Please feed my pet flytrap. He eats ring-food. I do not. Love, Willie." You can pull out other letters from the box, but they're all junk mail.

Although you have no idea who Willie is, he must be a friend if he entrusts Klaymen with his ravenous houseplant. And you now have an idea how to keep that pesky flytrap from chewing on Klaymen. Go back upstairs and take a closer look at the rings.

If you grab onto one of them, you hear a noise like a dungeon door clanging open (except for the fifth ring, which, surprisingly, sounds like a cowbell). When you pull the fourth ring, the door pulls open. But it falls back into position when you let go. When you

CHAPTER TWO: It's A BEAUTIFUL DAY IN THE NEVERHOOD



Push the flytrap under the longest ring, and the plant will eat it, holding the front door open.

examine the plant more closely, you also find that Klaymen can shove it across the room if he steps behind it. Obviously, a combination of plant and ring is required.

Taking a Look Around

Your viewpoint changes from side-scrolling to first-person once you step out into the Neverhood (all outdoor scenes are first-person; interiors are side-scrolling). Walk forward a few paces, then take a look around.



It looks like the mailbox is a good place to pick up hints as well as letters. Whenever you get stuck, try seeing if Willie has a clue about how you should proceed.

To the left of the Ring House is a white building that, with its door plate and knobs, looks like an alien's head. But it's not Fox Mulder's house—the "H" etched overhead gives the impression of a governmental building or office complex of some kind.

A bridge directly across from the Ring House is guarded by a pair of evil-looking bird statues.

To the right of the bridge is a picturesque house with pipes both above and to the right of the door. A stegosaurus head adorns a low-lying wall to the left of the doorway.

And between the Pipe House and the Ring House is a cave decorated with

purple swirls. It's nearly pitch-black inside, but there's just enough light to see a door at the far end. The door is locked by three bolts which would seem to be activated by three buttons. But the locks don't budge when you push any of the buttons.



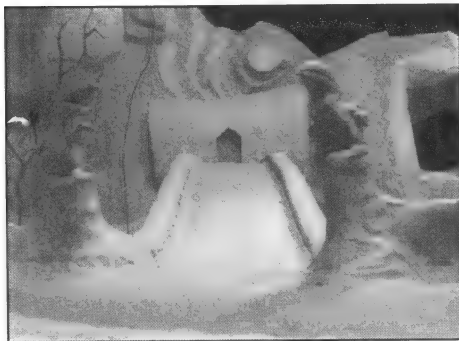
The Hall of Records.

The Hall of Records

Working from left to right then, go inside the large white building, which you soon discover is the Neverhood's Hall of Records.

A ceiling fan cools the lobby of the building. There's a door on the upper wall, but it's, of course, locked. A white button is located on the right-hand wall, but you find that this activates the front door and not the locked door or even the ceiling fan. A brown square lies on the floor; Klaymen picks it up and tucks it into his torso without giving you an idea what it is.

Moving toward the locked door, you see a square "picture" to the left. When you take a closer look, you can see that it's a sliding puzzle of the "H" etched on the



The Firecracker House.

CHAPTER TWO: *It's A BEAUTIFUL DAY IN THE NEVERHOOD*



The Pipe House.



The cave.

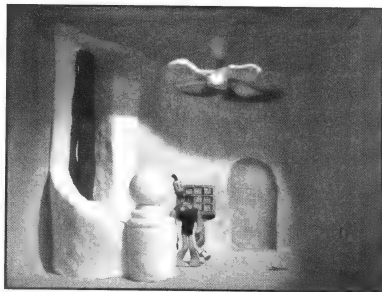
building. When you re-create the “H,” the locked door clicks open.

The locked door leads to a large white antechamber. A video machine is on the upper wall. You’ve entered the door on the left, but the door on the right is sized for a mouse, not a clay man. Another of those brown squares is on the ground. Klaymen picks it up and tucks it away.

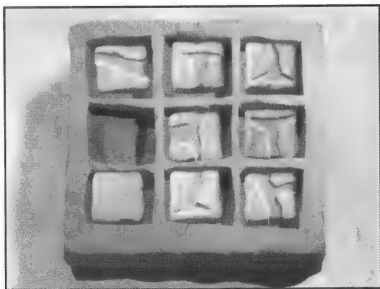
When you click on the video monitor, you realize that the squares are video disks. Klaymen loads them into a door above the machine, and they fall into two of the 20 slots along the bottom of the machine.

You’ve inserted disks 1 and 4. An arrow on the monitor indicates the “play” control. Turn it on, and you hear the gravelly tones of Willie Trombone. His strange voice and wild-eyed demeanor give him the appearance of a friendly, but less distinguished creature of clay than our own Klaymen. He mutters something about the Closing of the Third Age before the disks run their course. Looks like it’s going to be a while before you find enough disks to know what’s going on in the deserted Neverhood.

There’s no mystery about getting through the tiny door in the video room—just give it a good yank and it becomes a full-sized doorway...at the



There's a disk on the floor of the lobby, and a puzzle to solve before you can get any further.

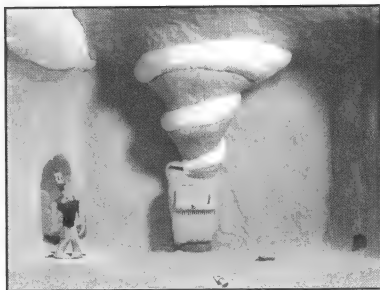


Solving the sliding puzzle isn't difficult if you put the pieces in the correct order, then slide them around into position.

Strategy: Even if you were one of those kids who had to solve a sliding puzzle by prying out the pieces, you can complete this puzzle easily. The key is to get a few pieces in order, then "snake" them around until they're in the correct position on the grid. With this puzzle, the pieces that belong on the right are brown. Move them into position first.

Then snake the pieces of the left bar of the "H" into the correct order. Now it's just a matter of getting them into position. This is made easier because the blank square and empty space can go either on top or bottom of the cross-bar square.

If you get hopelessly screwed up, step away from the puzzle. When you look at it again, the pieces will be in their original positions.



This room contains only one of the video monitors in the Neverhood, but it's one of the easiest to access. Whenever you find a disk, drop it into one of the video machines to hear another chunk of the storyline.

same time the other door in the room becomes mouse-sized. The room through this doorway is dark, but a giant green button turns out to be a light switch. When the white room bursts into light, you're nearly blinded, but not enough so you can't see the intricate drawings etched into the wall. You can spot a few familiar shapes, but the glyphs don't seem to tell any obvious story.

Walk to the right, and you enter another room, where the wall displays words of great interest: "The Neverhood Chronicles: The Preamble." You can read to your heart's content, but the annals don't seem to make much sense. Much more interesting are the doorway covered with spikes and the gray

cylinder standing in the middle of the floor.

Klaymen picks up the cylinder and stores it (again, you have no idea what it is). And he has no problem getting inside the spiked room; just push the big

CHAPTER TWO: IT'S A BEAUTIFUL DAY IN THE NEVERHOOD

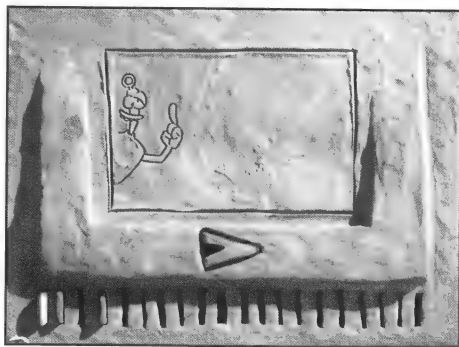


white button located near the rail. The spikes slide open, and Klaymen walks inside.

He ends up on an elevator platform that leads to a shallow room. On the floor is another disk for Klaymen to store. There's also a big blue button inside a green Cheerio. When he pushes it, you hear a regal boom.

A lever located midway between floor and ceiling activates a video on the wall—it's a cannon fighting a robot. You've seen neither cannon nor robot yet, but keep the visual in mind.

When you return to the hall, you can keep traveling to the right and reading the chronicles. And traveling. And reading. And traveling. And reading. The reading is tedious, and the walk even worse. But although you might think this is a never-ending journey, it only *seems* that way. Do yourself a favor and pay a friend or family member with no life to take the trip for you. It's 40 screens over, my friend, and 40 screens back. But a disk is waiting for you in the final room, and you can't finish the game without it. Save the game once you've completed the hallway—you certainly don't want to risk having a system crash or power outage make you repeat those steps.



Willie Trombone is your guide through the game—even though you have no idea who he is.



The spikes open at the touch of a button, allowing you access to the secret room below.

Clue Alert! *Funny how none of the other rooms have needed light switches. Maybe there's more to the dark than you're realizing.*



You need to create a complete firecracker man out of the spare pieces.

The Firecracker House

When you exit the Hall of Records, take a left across the bridge and enter the Firecracker House.

It's obvious why we gave this structure this nickname—there's a big TNT man hanging from a cable just inside the front door. (There's also a disk on the floor.) Some of the pieces are made up of red firecrackers, but others are beige-gray "duds." Shelves to the right contain the same mixture of live and dud pieces.

If you step up to the monitor in the middle of the room, you can see this same layout—firecracker man on the left and spare pieces on the right. Some of the pieces in the drawing have fuses and some don't. When you click on any of the pieces, they're exchanged with another piece in the puzzle.

The key here is to click on pieces of the firecracker man without fuses until they're exchanged with pieces *with* fuses. It takes only a few seconds, and when everything is in place, the screen goes dark and freezes, and you can behold your beautiful firecracker man.

Of course, seeing isn't using, and you have no idea what your explosive man is for. Worst of all, you can see a match over the doorway to the right, but you can't figure out any way to reach it. In the spirit of all adventurers, you decide to ignore it for now and see what's behind Door Number 2.

Outside again, you change to a first-person viewpoint. You're in a drab brown area bounded by rocks. Straight ahead is a strange crab shape etched into the rock. To the left is a Candyland tree of red and white with yellow-green "fruit" balls. If you click on a piece of fruit, the viewpoint changes to a video clip of Klaymen gobbling it down and showing his appreciation with a hearty burp. If you eat *another* piece, he goes into a burp of such astonishing length and strength that even Beavis and Butt-Head would be impressed. If you're like us, you're scared to try a third piece.



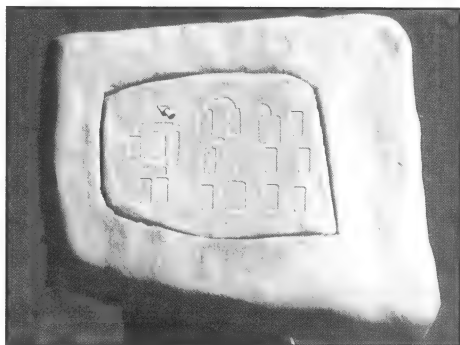
But when you're retracing your steps to the main path, you notice a doorway cut into the rock to the right of the Firecracker House. It opens to your touch, and inside you find a stegosaurus head like the one outside the Pipe House. Push a button in its base, and water begins flowing from its mouth. You leave the water main activated and return to the main path.

The crab insignia on the far wall is divided down the middle like a doorway, but when you click on it, you see only the ghostly image of a green monster. It appears just once, but you can find no way to open the symbol.

The path to the right of the crab is a dead end, but there's a small greenish box lying on the ground to the left of the symbol. Save your game before you pick it up—you're about to enjoy the best video clip in the game, and you'll surely want to watch it at least twice.

The video clip begins as soon as Klaymen picks up the green box, so all you need to do is sit back and enjoy. He gives the box a few timid shakes and "Here We Go Round the Mulberry Bush" begins to play. But the tune ends at the final line. Suddenly, a rumble is heard. Then—blammo!—POP goes the weasel.

The Weasel in this case is a big-ole green crab with a taste for clay. Klaymen, no brave knight, beats a very hasty retreat and manages to return to the Firecracker Room steps ahead of the Weasel. Luckily, the Weasel can't fit



A little random point-and-clicking, and your firecracker man is complete.



Pushing the button in the base of the stegosaurus turns on the water pressure.



It all starts with a jack-in-the-box.



Follow the cable-car track around the spiral until Klaymen can push the white button.

into this room, although he's certainly trying. After slamming against the door frame a few times, he jars loose the match.

Klaymen picks up the match and adds it to his torso inventory, but you know better. Click on the firecracker man, and Klaymen lights the match on the sole of his foot and lights the fuse at the firecracker man's head. Then he just stands there.

You might be thinking "alternate ending," but unfortunately you can't blow the whole room to kingdom come; Klaymen just stands there and the fuse keeps sputtering away. Go ahead and shove the firecracker man toward the back door and into the claws of the waiting Weasel.

The result is not pretty. But at least Willie seems to enjoy a slightly scorched Weasel snack.

With the Weasel blown to kingdom come, go back outside and see what's waiting inside the Weasel's cave. You don't really have to explore—there's a red cable car in the left corner that moves along tracks carved into the mountain wall.

Klaymen hops on and follows both paths. The first, which leads horizontally to the right, ends abruptly as the mountain seems to be cleanly cut in half. The other path leads downward into a giant spiral. At the center of the spiral is another green Cheerio—this one with a white button inside. Another majestic tone is sounded when Klaymen pushes the button.



The Pipe House

His work completed in the Firecracker House, Klaymen moves on to the Pipe House. In addition to the stegosaurus and pipes above and to the right of the door, there's a large red button on the ground, and a doorbell on the house. If you push the doorbell, the five pipes over the door sound a fairly melodious five-note tune. Then the five matching pipes (those to the right) sound—all the same low note. Touching the pipes seems to do nothing, and the pipes over the doorway never change their tune.

Stand back and push the red button on the ground. You can see water begin to flow from the stegosaurus' head. Click on the water, and Klaymen takes out the cylinder he picked up in the Hall of Records.

It turns out to be a beaker, and he fills it up with water and takes a refreshing drink. He'll take only that first drink, however; you can't fill the beaker and use it on the pipes. But the next time you click on the pipes, Klaymen spits into one of them.

Now when you push the doorbell, you can hear that the tone of the pipe Klaymen has spat into has changed pitch by one note. Then the water is washed out and you're back to your five-note monotone. Obviously, you need to spit into the pipes so that their pitches match the notes played over the doorway.

Use a little trial and error to get started. There are five separate notes, and the lowest note matches that of an empty pipe. Klaymen can spit as many times as he wants into each pipe (never needing another drink of water), but



All it takes to gain entry into the Pipe House is a good ear and a little ingenuity.

Mailbox Clue: *If you just can't figure out how to get into the pipe house, Willie has a clue waiting in the mailbox: "Spitting is fun. It is fun to spit and change the notes."*

Now do you get it?

Spoiler: OK, so you're even beyond tone deaf? Then try this sequence of spits on the pipes from left to right: 3, 1, 2, 0, 4.



It would be nice if the TV man would yell out a few clues. No such luck, though, so just disregard him.

the pitch doesn't change after the fourth spit. So all you have to do is match the five notes to between one and four spits. Even the tone deaf can do it!

Inside the Pipe House, you're harassed by a Kilroy creature in a television monitor. Not only can he do nothing to you, but he also has no clues to deliver. Ignore him, but pick up the disk lying on the floor. The view from the window shows you the Firecracker House with a funny birdhouse on top of it. Cable-car track leads to the birdhouse.

A video monitor is installed in the next room. From the window next to it, you can see a cannon, much like the one you saw in the Hall of Records. You might want to wait until you've finished searching the house before activating the monitor.

If you remembered to close the door to the spike room in the Hall of Records, the spikes in this room will be extended, forming a ladder to the room above. If they're not extended, you need to trek back to the Hall of Records to close the door there.

Climb up and take a look around. There's an orange button/green Cheerio in the back left; you get the usual tone when you press it. Another disk is also lying on the floor.

But in addition, a string hangs from the ceiling. Hmm. The lights are already on. The window is already open. You don't have a great feeling about this, but you save your game, then pull the cord.

And regret it. A huge beetle comes out of its nest in the ceiling and does a major slime job on poor Klaymen before it scuttles back home. Klaymen doesn't seem to mind this much, which makes you wonder about Klaymen.



Climb back downstairs and insert all the disks into the video monitor. You learn from Willie that if you listen to all the disks, you'll know what to do about this story of good and evil. You also learn that someone named Hoborg created the Neverhood.

The Purple Cave

But enough of this background story! You've pushed three mysterious buttons at locations throughout the Neverhood. Three mysterious buttons lock the door in the back of the purple cave. Coincidence? We think not.

Go into the cave and take a look at the door. The buttons will be bright, and when you push each one, you will hear the same tone that you heard when you pushed the buttons at their different locations in the Neverhood neighborhood. The bolts slide away, and when you open the door, you'll see a whole new section of the Neverhood.

Chapter Three



WHEN WORLDS COLLIDE

When you go through the three-bolt door, you find you're standing on a bridge leading to a world that looks completely different from the friendly Neverhood neighborhood you just left behind. The colors are muddier, the landscape less whimsical. Looks like playtime is over—now it's time to get down to business.

Taking a Look Around

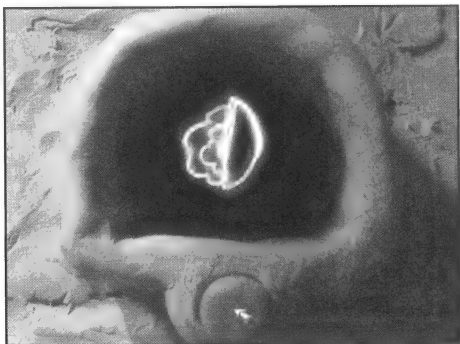
If you pause mid-bridge, you can look to your left and see the bridge leading to the Firecracker House. Near the water line is a rock aperture where water flows into the lake.

Cross to the mainland, and you can see a viewmaster built into the rock face to your left and a yellow house to your right. Just to the right and toward the water from the house is the cannon you saw from the Pipe House window.

Save your game before you step up to the viewmaster—you now have a decision to make. When you push the button on the viewmaster, a symbol appears; there are eleven symbol variations. These come into play later in the game, so you can either copy them now or copy them later. Don't make your sketches generalized or illegible. You're going to need to know the difference between a big fat squiggle and a little squiggle on a stick.



The view from the bridge shows how the lake is filled.



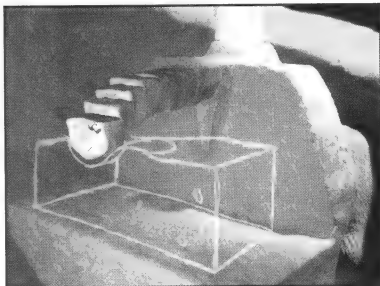
The information on the viewmaster screen proves important later in the game.

Draining the Lake

The yellow house has only one room, and there's just one item of importance in that room. A ledge built into the wall is covered with nine clay pieces. Each piece is flat on top and rounded on the bottom; one of three designs is etched on each. One clay piece is already in place just above the ledge, and one of the three designs is etched on it as well.

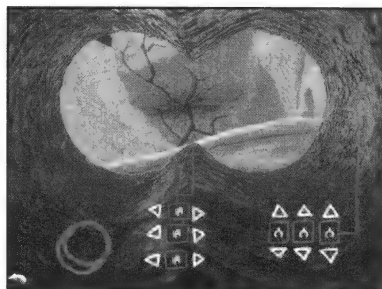
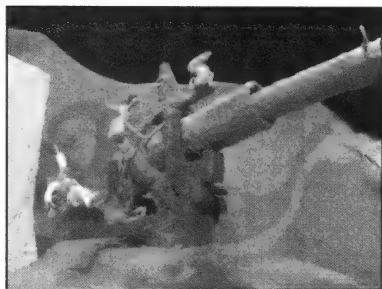
If you pick up a piece at random and try to add it to this horizontal stack, it simply bounces off. Likewise, a piece with the

same design but a slightly different rotation (say, with a curve to the right instead of the left) bounces off as well. If you add a couple of pieces correctly and make a mistake, all the pieces bounce back to the ledge—in different places this time. So you must carefully examine each piece to solve this spatial-relations puzzle and make nine perfect matches.



It's not difficult to match designs on the nine pieces of clay to form a bridge. But the bridge hits an obstacle when it tries to form a staircase.

CHAPTER THREE: WHEN WORLDS COLLIDE



Klaymen takes control of the cannon, but he evidently needs to read its instruction manual. Unable to move the sights up or down, he just lets go with a missile.

Once the last piece is in place, you can see an up-down directional arrow etched on the final piece. When you click on the arrows, however, the mini-bridge stack begins to turn into a staircase until it hits a blue animated barrier that looks an awful lot like the lake outside this house.

OK, so you need to figure out some way to lower the lake level far enough to lower the stairs. What better way than with a cannon?

When Klaymen hops on the hot seat, the viewfinder automatically drops in front of him. The only thing you can see through the sights, however, is a section of the rock face. Three different markers control the horizontal and vertical axes; each has a symbol that can be entered. You can fiddle around with them as much as you'd like, but you're never going to be able to bring anything else into the sights.

Fortunately, there's a whopping big red button to the left of the other controls. Give it a push and watch the opposite wall crumble—right down over the opening where the water flows into the lake. The water stops, the lake drains (literally), a huge satellite dish comes into view, and you've completed another mission.

Go back into the room with the clay ledge. This time, when you push the indicator arrows on the mini-bridge, the stairs lower without hitting a barrier. And the same thing's happened to the bridge you used to access this area.



Enter at your own risk!

Touring the Lake Bed

Klaymen makes a rather abrupt descent down the staircase, landing on the silvery teal lake bed. To the right is the lake drain; to the left is a yellow house with a satellite dish mounted on top.

There's nothing subtle about the drain. Huge signs warn "Danger! Don't Jump in the Drain! You Will Die!" And, lured into a false sense of security by the lack of extravagant death scenes so far,

you dive in anyway. Hope you saved your game first—you will, indeed, die if you jump inside—you'll have to reload your last saved game.

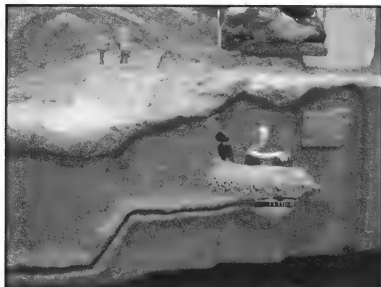
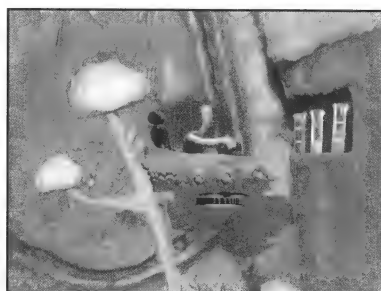
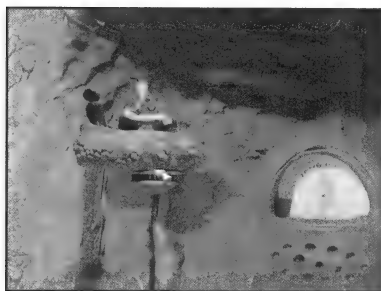
You can't see anything to the left of the drain, but there's another little cable car—this one green—to the right. Hop in and get ready to travel all the track you saw cut into the rock around the lake.

First choose the path that goes up and to the left. Keep climbing upward until you come to a dead end, where you can see a radio. Listen carefully to the tune, which is, strangely, interspersed with the sound of a cowbell. Seriously. Listen carefully. The tune changes from game to game, but it also changes once you've saved another game. Programmers. A tricky bunch, yes?

Now go back and choose the path to the right. This track splits again, going straight to the left or up. Go up and follow the track around until you come to a setup of three beakers, each filled with a differing amount of either blue, green, or red liquid. The amounts change with every game, so if you don't have a pencil to sketch the beakers (in which case, what kind of adventurer are you?), save the game so you can refer to the beakers later. This path continues to a dead end, so backtrack and take the left track.

This track, too, splits and goes either up or to the left. If you take it upward, you end up under the cannon, where on a plaque erected by Hoborg, his name has been marked out and replaced with Klogg's. Yep, the plot thickens.

CHAPTER THREE: WHEN WORLDS COLLIDE



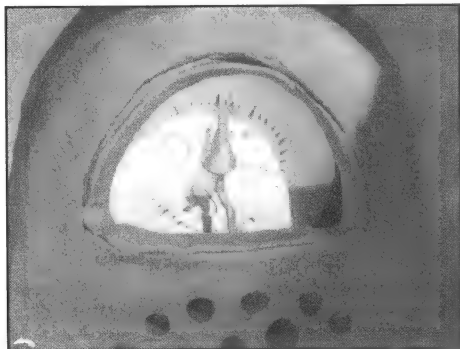
The cable car leads to four locations: the radio clue (top left), the beaker clue (top right), the cannon monument plaque (bottom left) and Willie's bedroom (bottom right).

And if you follow the final length of track to the left, you go up, up, way up to the birdhouse attached to the Firecracker House. You can peek inside at what is evidently Willie's bedroom—although your elusive friend is nowhere around.

Return the cable car to its original position and cross the lake bed to the yellow house with the satellite dish.



You can see from the outside that the Radio House is actually a scientific compound with an annex behind the main building.



Click on the radio face to change stations until you hear the same song that was played by the radio you found during your cable-car journey.

Inside the Radio House

The door to the yellow house opens easily enough, but the house is fairly possessive of its secrets. A door on the upper wall is barred by a huge yellow block; Klaymen can't make it budge. With the exception of the disk on the floor (Klaymen adds it to his inventory), the only other object of note is a radio located just inside the front door.

If the radio is in working order, your task is easy enough. Listen to the songs as you click on the radio face to change stations. Notice that the light falling across its face changes with the stations. As the light from the left fades, you realize the front door is now shut and locked. But if you keep turning the dial (take your time—it plays some remarkable numbers), the light to the right increases. By the time you've found the right tune, the barred door should be open.

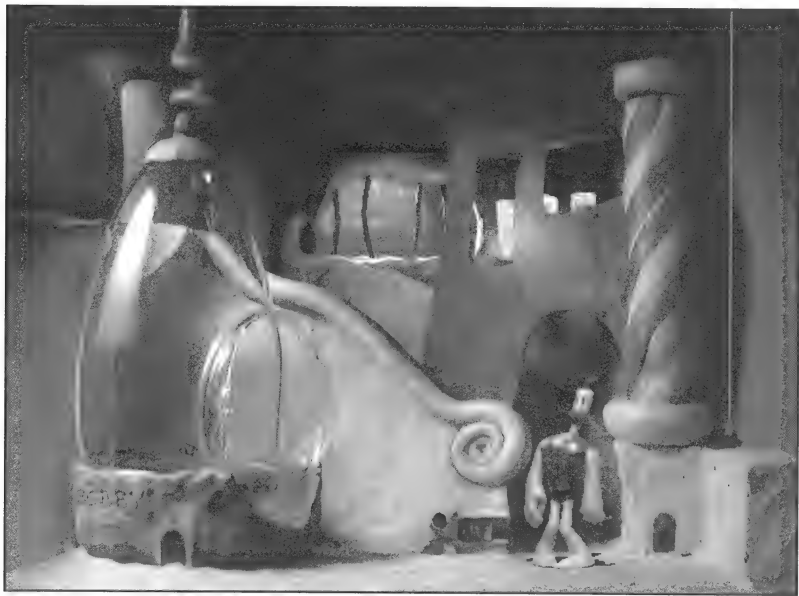
If the radio face is blank, you've not been exploring all the nooks and crannies of the Neighborhood. Let's see—you heard a cowbell along with the musical number at the radio clue. Where else have we mentioned a cowbell?



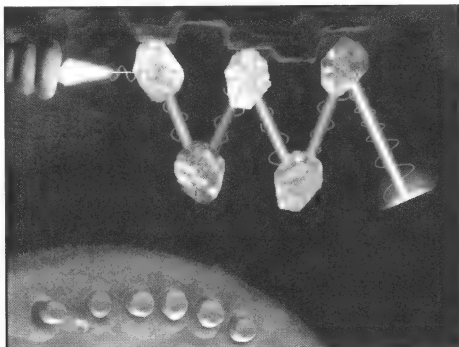
That's right, one of the rings in the Ring House made a cowbell noise when you pulled it—or *should* have pulled it. Now you're about to learn your lesson. Go out of the house, up the stairs, raise the bridge again, and go pull that fifth ring. Then cross the bridge again, lower the stairs, and return to the Radio House. The radio should now be playing.

The Blue Laboratory

When you go through the now-open door, you find yourself in the Neverhood version of a mad scientist's laboratory. The room is darkened, and you feel your way down a flight of stairs to get inside. Three more beakers (with



The lab is a mad scientist's dream.



The correct light pattern causes serious shrinking.

Spoiler! To solve this puzzle, you need to remember your old art buddy, ROY G. BIV. That acronym defines the colors, in order, of a rainbow: Red, Orange, Yellow, Green, Blue, Indigo, and Violet. Well, actually, ROY G. BIV is more accurate in the Neverhood, since Indigo and Violet have been lumped together. Using the spaceship's name, you must turn the five crystals so they flash Blue, Orange, Blue, Blue, and Yellow (BOBBY).

the next, turning them different colors. But nothing else happens. When you push the gray buttons, the corresponding crystal changes color. But again, nothing else happens when you push the red button. The light must have to fall in a certain pattern to work.

Once you've found the pattern, the light blasts through the crystals and zaps Klaymen. Kazaam! All of a sudden he's teeny tiny. The bitsy Klaymen can now move through the mouse-sized doorways, and you find out that the green object on the ground is really a minuscule lab. Orange, yellow, and purple liquids like those in the lab window can be dispensed with the flick of a switch. Matching the amounts in the window sill beakers will make you grow

orange, yellow, and purple liquids) are on a ledge by a barred window. There's something small and green on the floor, but Klaymen doesn't seem able to pick it up. You can spot a couple of those mouse-sized doorways, but he doesn't seem able to approach them either.

But maybe that's because he's too interested in the spaceship-shaped object dominating the lab. By pulling the string on a light switch on the left, you can see that the machine is made of a clear glass shell set into a metal base. Its name—Bobby—is written on the base.

Inside the spaceship is a line of buttons; a red button followed by a row of five gray buttons. You can see five crystals suspended above the buttons, but nothing happens when you press any of the switches. Maybe it's all this light.

When you turn off the light and push the red switch again, light bounces from one crystal to



large again if you need to exit the lab instead of going forward—if, for example, you didn't write down the colors and amounts of the liquids in the beakers as mentioned earlier.

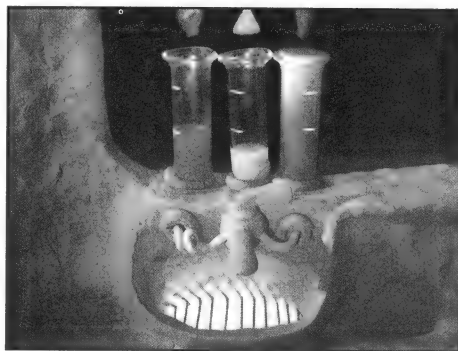
Still small, Klaymen goes through a small mouse door to the right and climbs the stairs, going through another small door next to the beakers in the window.

The Hall of Statues

That small door takes you into the vividly purple Hall of Statues. It's not designed for a Klaymen of this size, so he can slip into the tiny purple laboratory to the far right and try to make himself big again.

A sink inside the lab is turned on with a twist of the green faucet. Then you can click on the blue, green, and red liquid dispensers to mix yourself a potion. Just match the amount with that of the beaker clue, remembering that the recipe changes with each game. Once you've filled the beakers correctly, turn off the faucet, and Klaymen fills the beaker from his inventory, drinks it down, and grows to his normal size.

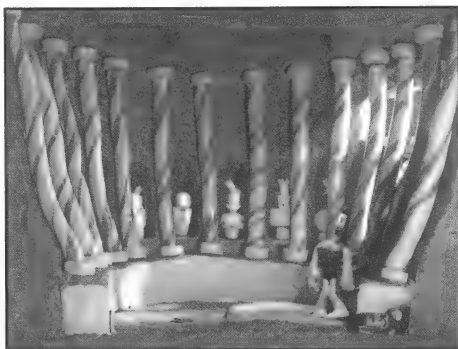
Now Klaymen's able to give the Hall of Statues his full attention, as well as pick up the disk on the floor.



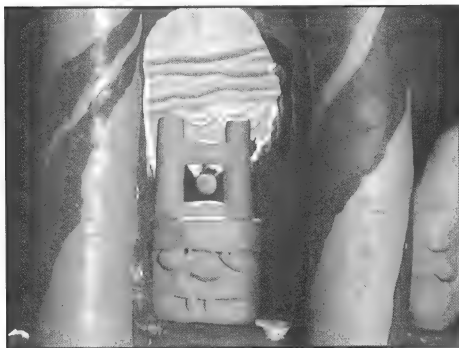
First turn on the faucet, then fill the beakers to match the amounts you saw in the beaker clue.



A sip of the correct potion, and Klaymen returns to his regular proportions.



Search the Hall of Statues carefully to discover an exit.



This monument holds the key to exiting the Hall of Statues.

that contains a disk, a video monitor, a pink trap door in the floor, and a pulley attached to the ceiling. You can see sky through a door on the upper wall. Pulley-plus-trap-door sounds like an exit, so don't do any experimenting unless you first save your game.

The statues in this room have each been placed in sunken niches between candy-striped columns. You can search each alcove, but you won't discover the room's secret unless you explore the room *thoroughly*.

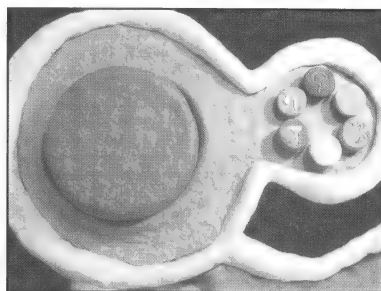
First of all, you notice there are recesses in the ceiling, one round and one square. And check out the light coming through the window. It looks like crystals are in place in the window, too, although you can't really get a good look.

However, once you've looked at the window, you should be able to access a new statue—another goofy-looking one with what looks like a ladder protruding from his head. There's a button behind the ladder. Reach between the rungs and push it. When you step back from the statue, you can see that a ladder has dropped from the round hole in the ceiling. Go ahead and climb up.

Telepodding Around

The ladder leads to a purple room at the window, you should be able to access a new statue—another goofy-looking one with what looks like a ladder protruding from his head. There's a button behind the ladder. Reach between the rungs and push it. When you step back from the statue, you can see that a ladder has dropped from the round hole in the ceiling. Go ahead and climb up.

CHAPTER THREE: WHEN WORLDS COLLIDE



The telepod is controlled by a series of buttons, only one of which you can access at this time.

Drop your disks into the video monitor—you should have disks 1-11 by now and are learning about Hoborg creating Klogg from a life seed. But this first clay man turned out to be a real bad seed, fighting Hoborg for his crown practically from birth.

Waiting for you outside is a nifty little yellow telepod machine with a red interior. When Klaymen climbs inside, you can see the control panel. On the left is, naturally, a big red button. But on the right is a circle of buttons, each having a different color and a unique symbol. Only one button is currently flashing: a red-orange button with a screw-like symbol on it. Push the small red-orange button first, followed by the big red button. The telepod zaps Klaymen to a new destination.

Klaymen ends up sitting in a red telepod with white trim. This world looks truly barren—the sky is pitch black and the land bare except for a few scattered

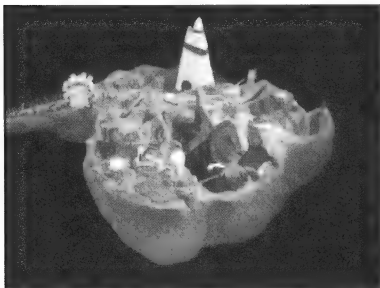


You control lots of action from this little barren spot.

The Neverhood



This video sequence turns into a clever parody of Stanley Kubrick's classic 2001.



Once the spike has been removed, the two parts of the Neverhood are reunited.

rocks. Klaymen walks to the right (his only choice) and finds an enormous brown screw that seems to be anchoring an even larger chain.

Looking to the right, he can see the Neverhood suspended in space below him. The areas you've explored are in the lower half of the screen. Landmarks in the top of the screen include a white cone with blue trim and, believe it or not, a sandwich with french fries sticking out from it. There's a huge split on the right side of the Neverhood.

If you start pulling on the screw, you can see that the chain leads to a red castle. A creature you recognize from the video disks as Klogg is watching

CHAPTER THREE: WHEN WORLDS COLLIDE

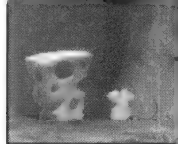


Klaymen carefully. Klaymen begins straining with the screw, and you're treated to a wondrous video-clip parody of the opening scenes from *2001: A Space Odyssey*.

As the screw is finally removed, the two halves of the Neverhood come back together. You see previously bisected trees rejoined, and the section of the cable track missing from the Weasel's cave also restored.

Klogg looks more than a little annoyed.

Chapter Four



OF MICE AND KLAYMEN

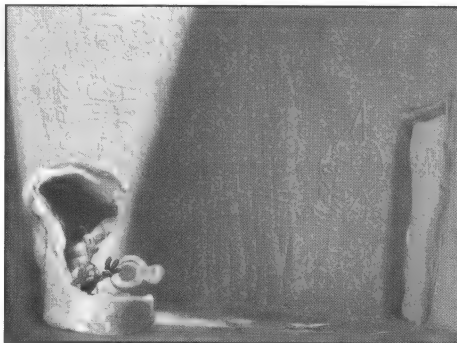
All your grunt work is over now, and things really start taking off. You've got lots of telepodding in store, and the pieces of the Neverhood jigsaw finally start to fall into place.

Stalagmite-Tree World

Still on the barren world, Klaymen hops back into the telepod. Now there are two buttons flashing. The reddish-orange button on the lower left brought you to this world, so it's no longer flashing. When you push the green button above the reddish-orange one, you end up back at the lake bed. So push the yellow button with the pink symbol that's shaped like a looped ribbon.

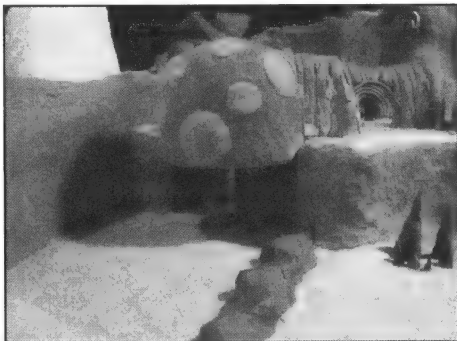
Klaymen zips to another new world. He ends up in a room of violent pinkness. There's a yellow button on the floor (along with two disks) and an engraving on the wall. Since the engraving doesn't hold any obvious clues, stomp on the button. The door to this room opens—but just for a second. It's likely to shut in Klaymen's face, or even *on* his face. You need to push the button, then immediately move the cursor to the doorway. Click on it as soon as it opens, and Klaymen can escape unscathed.

You enter a world that appears morosely drab, especially after leaving that bright pink room. There's nothing to see but a path leading forward, so you



Pink! It's so pink!

follow it through a short tunnel. You've now entered the possibly inhabited (although deserted) end of this world. Conical trees rise like stalagmites from the ground, and the earth has a reddish hue.



The Confection House's foundation screws downward, taking Klaymen to a new level.

The Confection House

The path leads directly to a house that looks like it was constructed by the Strawberry Shortcake toy designers. The roof is rounded, red, and covered with white polka dots. The door opens easily enough, and a video clip takes over the action.

Little blind bluish shapeless sheep are grazing under the house. **Do not get fond of these creatures!** They unfortunately exist solely to squish. And, indeed,

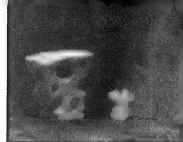
one of the flock doesn't know to get out of the way and is crushed into goo. Klaymen seems unmoved, but you may need a moment to compose yourself and wipe away a tear.

Again, there's not much to see except a drab brown door opposite the house. Klaymen steps inside...and drops straight down into a hole. He holds on by his fingertips until a small purple creature bonks him and he falls.

But it's only a short drop. Klaymen lands in darkness, the only light coming from the hole above him. Looking into the gloom, you can make out another telepod machine (this one yellow and white) on the right, but what really grabs your attention is a row

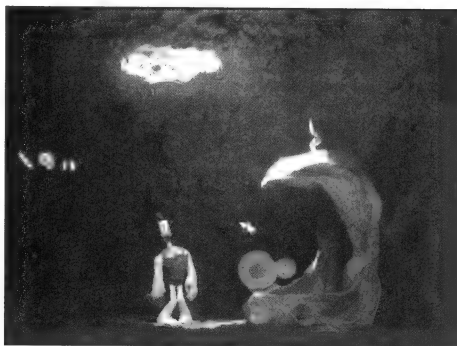
Warning: *Animal rights activists might want to avert their eyes. Klaymen walks into the Confection House, where he sees a model of the same house in the center of the room. He walks over to it and finds that the whole structure can turn. As he screws it down, the same thing happens to the full-sized house.*

Unfortunately, a small flock of "sheep" are grazing under the house. Stupid sheep. Sheep that won't all survive said house-screwing. You've been warned.



of three symbols on the left, glowing green in the darkness. These symbols don't match those from the viewmaster, so you must need to use them somewhere else.

As Klaymen walks over for a closer look, the pool of light also reveals a disk lying on the ground. Grab the disk, copy the symbols (or save your game in this room), and hop in the telepod machine. The same control buttons are flashing as before, so push the yellow button again—you haven't finished exploring this world.



The glowing symbols in the dark antechamber are big-time clues for a puzzle later in the game.

The Mouse House

Back in the pink room, you look at the telepod controls and see that the white button on the bottom right is now flashing. That must mark the darkened room you just left.

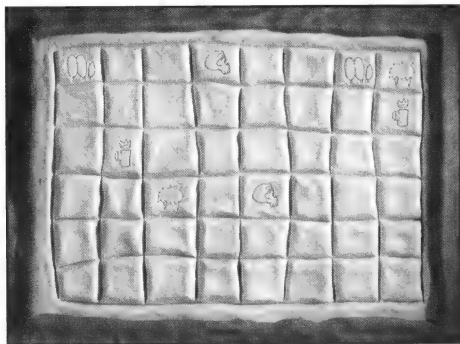
Go back through the little tunnel, but look to your left when you reach the Confection House. Another structure is there, marked by a purple door.

The room inside would be quite comfortable...if not for the mouse eating a big hunk of Swiss cheese in a corner. A large tube comes down from the ceiling and ends a few feet above the mouse's head. Klaymen stomps on the yellow switch on the floor, and the tube rumbles into action, sucking up both mouse and cheese.



When Klayman steps on the large yellow switch, both mouse and cheese vanish from sight.

Cool! But although you can try this mode of locomotion yourself, Klaymen can't move under the tube fast enough after stepping on the button. So he turns his attention to the rooms on his right and left.



The memory game isn't hard, although a mistake late in the action is really frustrating.

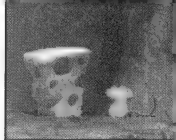
The Memory Game

Moving to the right, he first enters a small red chamber. A video monitor is installed on one wall, and there's another disk on the floor. Klaymen loads the machine with the disks he's collected.

When you play the new disks, it becomes clear: Klogg has stolen Hoborg's crown. The creator is stuck in a helpless sleep without his crown, and a life seed falls from between his frozen fingers. Willie grabs the seed and throws it into the bedroom of the Ring House. And so—the birth of Klaymen.

The right-hand wall of this red room contains another puzzle, this one requiring only a little patience to solve. It's a standard memory-style game, in which you match two objects with like symbols on them. The difference with this 8x6 grid is that there are more than two squares with matching designs, and if you make a mistake, you lose all your progress. (The puzzle also changes with each new Neverhood game you play.)

Obviously, some quick sketchwork is called for. Number a similar grid and either draw in the symbol hidden behind each square, or note matching pairs with a number or letter. Once you've explored the entire board, go back and start making matches. When every square has been matched, the board freezes with all of the symbols exposed. However, the puzzle's solution doesn't seem to have cued any door to open or inventory item to appear. Save your game; it's apparent that you must refer to the board later.



The Mouse Game

When Klaymen walks back through the vacuum room and to the room on the left, a large black machine appears, blocking his way. Here's another puzzle, one that can be the most time-consuming and annoying of the entire game.

Your goal is to move a mouse in the upper-left corner through a series of mouse holes to the cheese in the lower right. It sounds easy, but it certainly isn't. Unless you can find the mouse's secret, you can spend a lot of time randomly sending him through holes. The official hint from Neverhood: follow your nose.

The Projector

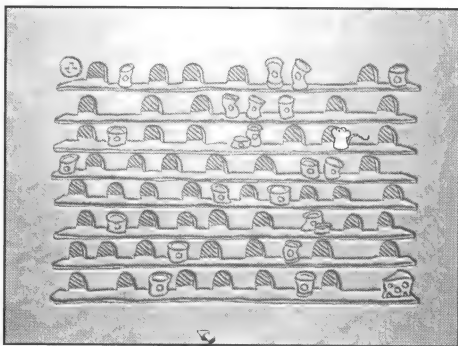
Once the mouse game is solved, the black machine disappears, clearing your way to the next room.

This chamber is peculiar in the extreme—it's the sandwich and fries house you spotted from the barren world. What you couldn't see from the outside, however, is the huge butter pat dripping down one wall.

Pick up the two disks from the floor (not many left to find!) and take a look at the machine inside. It's some type of overhead projector with a large lever on one side. When you try to make Klaymen pull the lever, however, he pushes the machine across the

Spoiler! See the cute little mouse? He wants to help you. He wants to find his cheese. So watch his body language carefully. Notice how sometimes he faces left and sometimes he faces right. This is not random. You should always make the mouse move in the direction he's facing and go through the holes at which he points.

This is easy enough when you have one or two holes, but when there are three or four from which to choose, things get trickier. In these circumstances, you should move the mouse past each hole until he turns around by one of them and "points" at it.

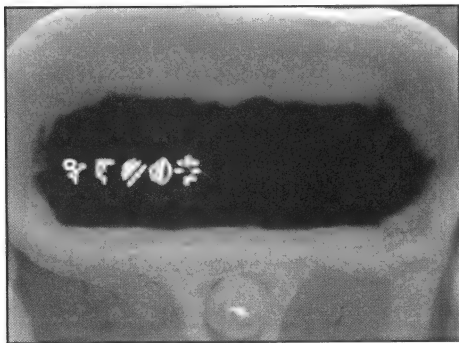


It looks so easy, but the mouse game can be a real bear.

Clue Alert! Machines aren't placed in graphic adventures just for the fun of it. If the slide projector isn't helpful in this room, how can you move it to another location?



You can shove the slide projector into two locked positions in the room, but neither seems to be particularly helpful.



You must enter 12 symbols in their correct order to solve the viewmaster puzzle.

puzzle. But wait! One of these symbols doesn't match any you saw on that machine. What's going on here?

room. That's OK—a little indentation on the floor in the middle of the room seems perfect for the machine's roller foot.

Once the projector's in place, you can pull the lever. Big deal. You get a fuzzy, upside-down picture of—who?—Willie? The Weasel? It's hard to tell.

The Second Viewmaster

As you leave the Mouse House and head back for the telepod, you see a small viewmaster installed beside the tunnel wall. When you take a closer look, you can see that it's a smaller version of the one across from the cannon. The screen is longer and much more narrow. Tiny symbols are flashing in the first position on the far left; when you push the control button, one symbol freezes into position, and the symbols start flashing in the next position. There's room for a dozen symbols on the screen.

Since this viewmaster looks so much like the one you've already seen, and since the symbols match those as well, that earlier viewmaster is obviously the key to this

CHAPTER FOUR: OF MICE AND KLAYMEN

Reload a saved game or go back and take another look at the first viewmaster located just after the bridge and near the cannon. But don't only *look* at it—listen to it as well. Each symbol is accompanied by a sound like...well, like pod bay doors opening in a "Star Trek" episode. A swishy sort of noise. But when one of the symbols comes up, you hear a sound like an alien giggle. When you copy down the symbols, you should notice that one of the symbols is repeated. One time it gets the swish, another time it gets the giggle.

Back at the second viewmaster, you can see the same designs flash one right after another. But wait! That alien giggle accompanies the only symbol you didn't see on the first viewmaster.

So here's the deal: enter the symbols in the same order as they appear on the first viewmaster. But in the position of the alien giggle, enter the new symbol. When all 12 items are entered correctly, a door opens.

But what a disappointment! There are no flashing clues, no secret objects to add to your inventory. You're in an ordinary room, with rails in front of you and on a level over your head. Cable track leads to this second level.

OK, you do get a disk for your painstaking work. And you can see something white in the corner behind the upper rails. But there's currently no way to reach this hairpin, or whatever it is.

Your work on this world is done, so go back to the telepod in the pink room and see if another path has opened up.



You can't do much inside the rail room. Just grab the disk, admire the strange object in the upper corner, and plan a strategy for later.

Chapter Five



RESCUE OF THE TEDDY BEAR

When you climb back into the telepod in the pink room, another control button has been activated. The blue button with the Y-shaped squiggle and period symbol takes you to another new area—one where Klaymen gets to explore his fondness for stuffed animals.

The Teddy Bear Machine

Climbing out of a blue and white telepod, Klaymen heads through another tunnel in this aquamarine world. You can hear noises up ahead.

As Klaymen leaves the tunnel, you get your first glimpse of a strange machine up ahead. A teddy bear is hanging from one arm of a large crane. A gear box in front of you can be opened with a red button. You can hear Willie yelling “Klaymen, up here!” but you can’t see him.

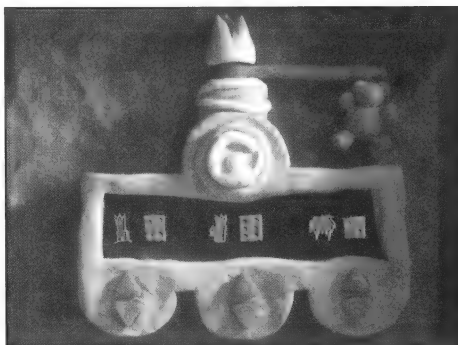
Open the gear box, and inside you see three symbols, each with a die beside it. Each die face shows a snake eye, but you can change the numbers to six from one with the arrow indicators underneath. Then you realize—Aha!—the symbols match those from the memory game in the red video room.

Save your game at this point and load the saved-game version of the memory game, or take the telepod back to the red room. Now take a closer look at the board.

Those three symbols are here, all



A teddy bear hangs suspended from an arm of this unusual machine.



Click each die to the correct number, and you send teddy right into the arms of the enemy.

Mailbox Clue: *If you check for letters from Willie at this point, you receive one of two possible messages, depending on the actions you've completed in the game. Willie either says "What goes Boom! must go up" or "Sometimes we see more when there is no light."*

Clue Alert! *As long as you're in this end of the woods, so to speak, there's a new area to explore. Do you remember where it is?*

right. And they occur either two, four, or six times each.

Return to the gear box and change each die to correspond to the number of times its symbol appears in the memory game. (If you forgot to save your game and don't want to go back, do a few iterations to land on the correct numbers.) Once the numbers are set, push the yellow button. Lo and behold, the teddy bear moves from right to left.

But suddenly it's grabbed by a large robot! Don't you hate it when that happens?

Battling Robot Bil

OK, OK—don't panic! Think back on what you've seen or read about robots so far in this game. Nothing? Think again. You've seen a video clip of exactly what you're supposed to do in this case.

If you'll remember, when you pulled a lever in the spike room under the Hall of Records, a scene of a cannon firing on a robot appeared on the wall. Make fact match fiction by firing on Robot Bil.

As you return to the cannon by telepod, you finally get to use the pulley system in

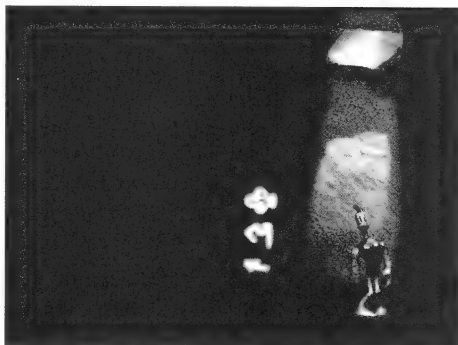
the purple video room. Grab the pulley and the pink trap door opens. You're dropped all the way down into the blue laboratory. Climb the stairs, and you're back in the radio room.

Don't forget that you need to change stations on the radio before the front door opens. Move the dial counter-clockwise as far as it will go and watch the light on the radio face indicate the door opening.

CHAPTER FIVE: RESCUE OF THE TEDDY BEAR



Climb back upstairs and hop in the cannon. The rock wall is still in its sights, but you're still not able to aim by randomly clicking the indicator arrows to change the symbols. However, some of those symbols now look familiar. There are two sets, one in a horizontal row and the other in a vertical row. Those in the horizontal row can be changed to match the glowing symbols you found when you fell down the hole into the dark telepod room (the symbols change with every game).



When the lights are turned out, all is revealed.

You may or may not have the vertical symbols. Have you spent time in another darkened room besides the blue laboratory? Did you understand our clue back in the Hall of Records? If so, you're ready for battle. If not, you've got a little backtracking to do.

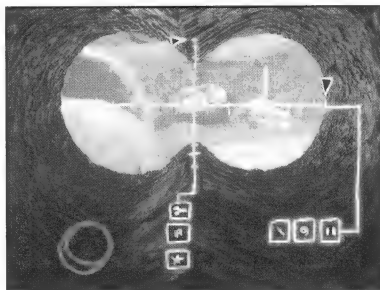
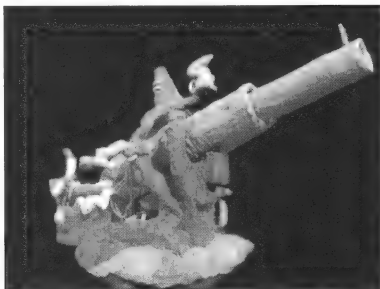
Leave the cannon and raise the bridge. Cross back into the first Neverhood neighborhood and go inside the Hall of Records. This time turn off the light before you go down into the spike room. You can see the vertical row of glowing symbols inside.

Cross the bridge again and hop back into the cannon's pilot seat. Enter the six symbols, and an overlay appears in the viewfinder. Click on the vertical arrow to raise the cannon and the horizontal arrow to turn the cannon to the right.

Let 'er rip! One good shot, and you take off half of Bil's head. As the sparks fly, you wonder what's happened to that teddy bear.

Return to the hapless stuffed animal by lowering the bridge (if necessary), going into the radio house, opening the lab, getting small again to enter the Hall of Statues, returning to normal size in the purple lab, and climbing back up the ladder.

Take the yellow telepod back to Robot Bil (remember, it's the blue button). You find the mechanical guy in pretty bad shape. A video clip shows Klaymen crawling inside the robot and finding a lever that can move between "Good" and "Bad." He slides it over to the "Good" position.



Raise the cannon, shift the nozzle to the right, and Robot Bil appears in your sights. He's standing in a hole, so your aim has to be perfect.



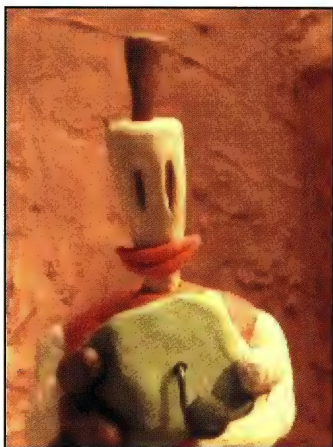
You don't have to be a brain surgeon to realize that a five-ton good robot is a better idea than a five-ton bad robot.

A kinder and gentler Bil immediately comes back to life. Klaymen's having a blast on the controls, but it's obvious he doesn't know what he's doing. A "Jump Out of Hole" control is activated, and springs on Robot Bil's feet propel him from the hole in which he's standing.

Meanwhile, Willie is being threatened by a purple dragon critter. No problem—Bil gives it a whack. No more dragon. Willie takes refuge inside Bil with Klaymen.

Bil yanks at a metal stake embedded in the ground until he

pulls it loose. He inserts it into a slot in the white cone you spotted from the barren land and rotates the cone until a doorway comes into view. But as he tries to crawl inside, he pulverizes Klaymen's telepod.



Top left: The jack-in-the-box activates the game's best video clip. Save your game before you pick the box up so you can watch this clip again at will.

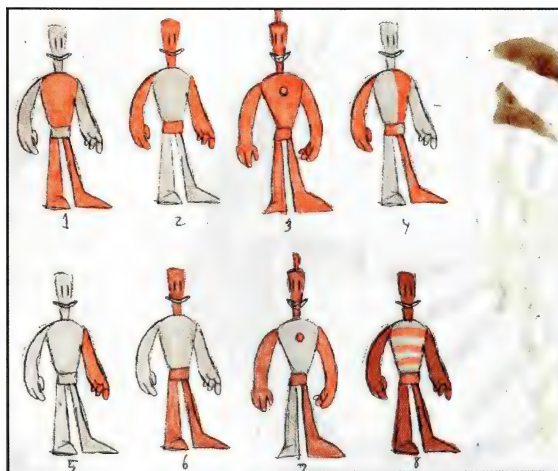
Bottom left: So why is the Neverhood world on a hinge? You have to read the *Chronicles* (Appendix B) to find out.



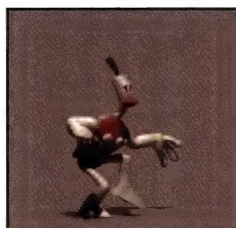
Above: The place names used throughout this book don't match these on the artist's concept drawing, but then it doesn't matter since titles aren't actually used in the game.



Who's that knockin' on the door? Before Klaymen can do anything in the Neverhood, he needs to figure a way out of his bedroom.



Klaymen: a work in progress. Here are some of Doug TenNapel's early concept drawings of Klaymen—check out that gondolier getup at the end. Artwork courtesy The Neverhood.



Early screens show some of Klaymen's range of motion. Artwork courtesy The Neverhood.



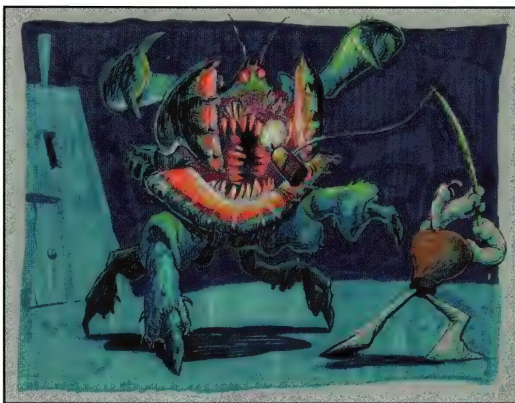
You should keep in mind the Venus Flytrap's aim. You might need to copy this trajectory late in the game.



One of the locations Klaymen finds by cable car is Willie's bedroom. The Chronicles tell just a little more about this birdhouse-like location.



Zoing! Properly used, Bobby zaps Klaymen down to miniature size.



Above: Watch the way the light moves across the radio face to tell when one door closes and another opens.

Left: Doug TenNapel's drawing shows Klaymen's battle with the Weasel—although that's not how things are in the game. Artwork courtesy *The Neverhood*.



The slide projector, although offering a lovely image of Willie, doesn't seem to offer you any help in either location in the butter-pat room. Maybe you should move the projector somewhere else.



*Blown-up Bil needs the affection of his teddy bear more than ever. He, too, is profiled in the *Neverhood Chronicles* (Appendix B).*



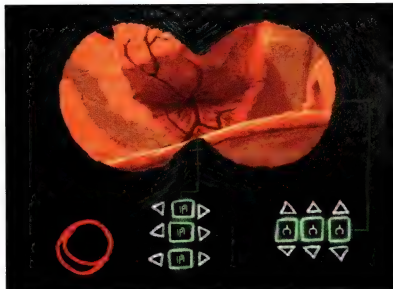
Above: The sliding puzzle found early in the game isn't difficult to solve. Line up the brown pieces correctly on the right, then snake the others around until the picture forms an "H."

Right: Perhaps one definition of "beast" is "creature not affronted by tearing off a teddy-bear head."





There are few things in this world more dangerous than a clay humanoid with a cannon at his disposal.



Until you find the symbols to enter in the green squares, you have to make do pressing the big red button.



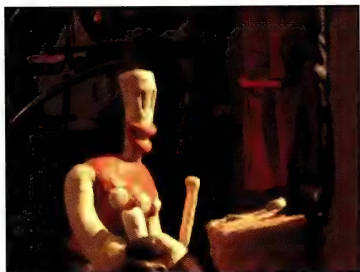
In another great video sequence, Klaymen rejoins the Neverhood by removing this spike.



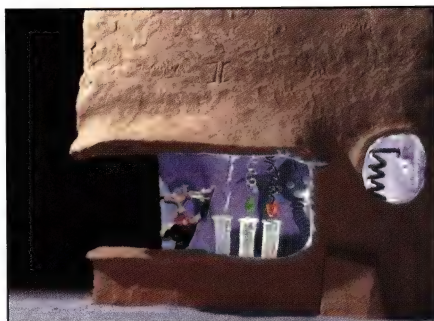
Above: The rail room is difficult to enter, but the payoff is a disk and, later, a key.

Right: And speaking of payoffs, you get a great one at the end of the Weasel sequence early in the game, when a piece of the critter lands beside a hungry Willie Trombone.





Once Bil's been shot, Klaymen can crawl inside and take control of the robot.



Itsy-bitsy Klaymen can return to his normal size with the correct mixture of blue, green, and red liquids. Hope you copied down the beaker clue!



One of Klaymen's first acts inside Robot Bil is to switch a lever from "bad" to "good," making Bil a valuable ally.



Beast Versus 'Bot

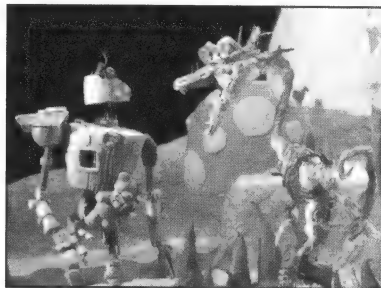
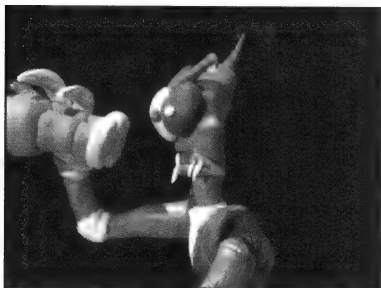
The evil Klogg has been watching the proceedings and is none too happy. He hits the nearby "Beast Release" button, and a winged dragon attacks Bil. Willie freaks during the fight, and Bil eventually falls over, his beloved teddy falling from his grip.

A Bear Retrieval Unit manned by an evil Heckle and Jeckle snares the bear (say goodbye to another sheep) and hands it over to the dragon. Proving he's truly evil, the dragon rips off the bear's head and laughs. Bil literally blows a small fuse and goes lookin' for revenge.

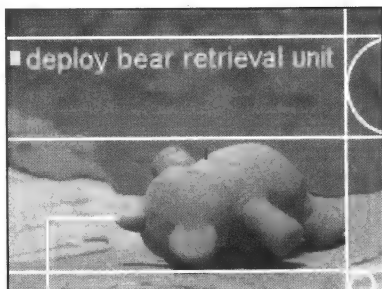
With a quick karate kick from his spring shoes, Bil sends the dragon over the edge of this world and into oblivion. Then he tries to raise the cement door to the castle. But Klogg is not to be outdone. Using a remote control, he points the cannon right at Bil.



The new, less wicked Bil saves Willie from a surprise threat.



Klogg is mad enough to use his ultimate weapon—a nasty winged dragon.



The Bear Retrieval Unit heads out on a mission.

Klaymen has managed to slide down a cable and roll under the cement door. Willie, however, is still inside when a missile strikes Bil. In a scene right out of “Rudolph, the Red-Nosed Reindeer,” Yukon Cornelius and the Bumble—uh, make that Willie and Bil—cling to the top of the cliff, then fall into space.

Chapter Six

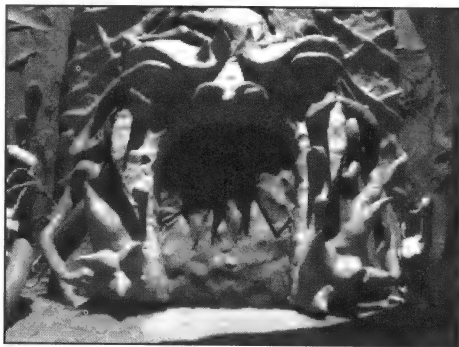


END GAME

Klaymen missed his new friends, but he knew he had to go after Klogg if there was any hope of saving the Neverhood. Klogg's castle is protected like a bunker, but you can root out its secrets.

Taking a Look Around

There are three doors available to Klaymen on this first level of the castle. To his left is a purple door covered with red spikes so that it resembles Klogg's ugly mug. Directly in front of him is a red door with markings and buttons identifying it as an elevator. And to the right is a doorway through which you can see open sky.

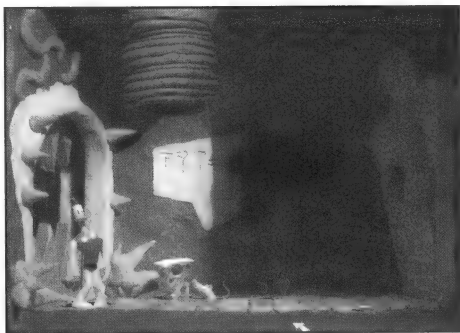


This door must be important—Klogg has designed it in his own image.

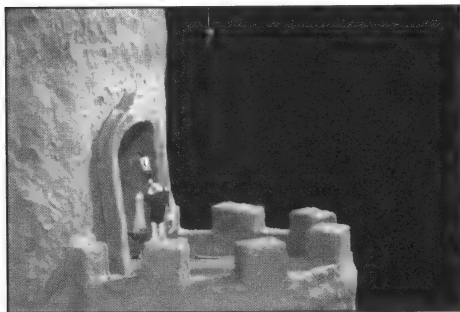
The Vacuum Room

Surprisingly, the spiked door isn't locked, and you can quickly see why—there's another access point inside. Yep, your old friend the mouse, still nibbling his hunk of Swiss, is sitting underneath the familiar tubing of the vacuum machine. You can see a strange equation etched on the wall.

Three symbols (one that looks like a double-barred "T," another like a soap-bubble wand, and a third like a "T" with a curved top) are followed by an "=" sign, but the answer to the equation is in the dark. Fresh out of flashlights,



The equation on the wall might be the, um, "key" to the entire adventure.



The key is tantalizingly close. Maybe that pin on the ground can help you grab it.

you're going to have to figure out another method to shine some light on the subject.

The blue door on the right is, indeed, locked. Not only that, but it has a lock the likes of which you've not seen in the Neverhood. Four rows of four holes each are numbered from 1 to 16. Nothing happens when you press any of them. Hmm. There must be some trick to getting inside.

Don't forget to pick up the disk on your way out. There's only one left!

The Balcony

Check out the balcony before you see what's upstairs. It's certainly small enough to explore. All you can see is a small key—hey, it's shaped like one of the symbols in the mysterious equation—bobbing from a string. Klaymen can't reach it, but when he steps farther out on the balcony, you can see something lying near the doorway. It's long.

It's pointy. A straight pin?

Whatever it is, Klaymen pops it into his torso.

The Elevator and Balloon Room

The elevator is directly in front of the cement door and to the right of the balcony doorway. Going up! Klaymen steps inside and moves up one floor—as far as this elevator car can go. He finds himself in a purple room with a video



monitor and a blue telepod machine. At last you know where that purple button on the telepod's control panel takes you!

Even better, the final disk is lying on the floor. Grab it and slip the final two disks into the video monitor. When all the disks slide into their 20 slots, they all light up. You can no longer access individual disks, so listen carefully to the full story.

At last you understand how Hoborg created the Neverhood. Lonely, he used a life seed to make Klogg, but Klogg was immediately shown to be wicked. He stole Hoborg's crown and named himself ruler of the Neverhood. Hoborg became frozen in sleep, but Willie Trombone found another life seed and created Klaymen to try to stop Klogg.

There's a surprise at the end of the record, when Willie appears again. He tells Klaymen to find the three keys that will help him gain access to Klogg's lair. To get him started, Willie hands over one of the keys. It, too, matches one of the symbols in the vacuum.

Mailbox Clue: Looks like your free hints ended when Willie went over that cliff. This time the mailbox unveils a red missive written on Klogg's letterhead. "Klaymen," it reads. "You should give up. Klogg."



Sharp instrument. Fragile balloon. You don't have to be a physics major to figure it out.

Collecting the Keys

All of adventuring should be so easy. You've already got one of the three keys, and you know exactly where the other is bob-bob-bobbing along. Looking out of the window in the purple video room, you see a red balloon. You can't see the end of its string below you, but you certainly know what's tied to the end of it.

Click on the balloon and Klaymen takes out the straight pin. *Pop!* Another key—yours for the taking. Take a quick trip down in the elevator and return to



Boldly go where your cable car has never gone before.

the balcony to pick up the second key.

But the third? That proves a little more elusive—at least until you remember the whitish object Klaymen couldn't reach back on the world with stalagmite trees. That part of the room was accessed by cable car (remember the track?). You just need to, if you'll pardon the expression, track down the area you haven't yet explored.

You were probably so amazed by the sight of the Neverhood worlds reconnecting that you forgot exactly what that sight

looked like. Remember seeing the familiar spiral track of the cable car in the Weasel's cage? The track that so abruptly ended is now complete again. And you probably know exactly where it leads.

If you didn't pick up on the earlier hint and explore this section of track last time you were in the Neverhood neighborhood, it's back-trackin' we go. Take the telepod in the purple video room back to the lab (notice that the blue button you used to travel to the Robot Bil location blew up when he destroyed that telepod). You know the rest of the drill: travel down the pulley, change radio stations to open the front door, raise the bridge, and go through the Firecracker House to the cave.

Once Klaymen is comfortably seated in the cable car, he can follow the track over the former break, down into a hole in the rock wall, up through a hole in the stalagmite world, and into the rail room. Hop out and grab the key in the left corner.

Now Klaymen has all three keys in his possession. But wait! Three keys do not a full equation make. You still need to find some light source so the second half of the equation can be revealed.

The only portable light source in the game is that mysterious slide projector, which is mysterious no more. You know where it needs to be, and there's an efficient method to get it there. Now if only there were an efficient method to get Klaymen back to the Mouse House.



Although it, too, is in the stalagmite-tree world, Klaymen can't hop out of the cable car and climb down to the lower level of the rail room. So retrace your steps back to the Weasel's cave. From there, it's back to the lab—with all that this unfortunately entails—and into the yellow telepod. Travel to the pink telepod room (yellow control button), and trek through the tunnel and into the Mouse House.

Shove the projector out of the butter-pat room, down the corridor where the Mouse game appeared, and into the vacuum room. Place it under the tubing, and stomp on the button that will send it over to the castle.

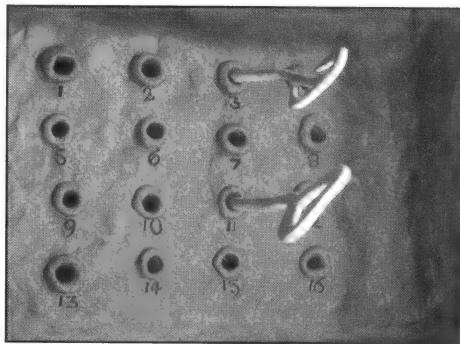
Finally, go back to the telepod, push the purple button, and you're finally back in the castle yourself.

The Final Confrontation

When you return to the vacuum room in the castle, the projector is ready to roll—literally. Shove it into position and hit the lever, and the light shines directly on the rest of the equation. The three numbers obviously correspond to the numbers on the blue door. Move to that door and place each key in the correct position (double-barred “T” key with first number in the equation, and so on).

When each key is in place, click on any one of them, and the door lights up and disappears. The keys fall out and disappear. The mouse keeps eating.

Inside the blue door is a room that appears to be lit by a black light. The furnishings are familiar even if the atmosphere is not. You got your Venus Flytrap, you got your rings. An exit to the right is not only separated from the rest of the room by a small moat, but also the doorway is bisected by spikes. Klogg's done a good job.



Two keys down, one key to go. The end is near!



You know the drill: start pulling rings. The second ring lowers the drawbridge, but the spikes remain in place. The fourth ring lowers the spikes, but no drawbridge. Pulling the first, third, and fifth rings accomplishes squat.

Desperate times call for desperate measures, and what worked once might just work again. Klaymen hops into the flytrap, which spews him in a graceful arc over the drawbridge, through the spikes, and into the next room.

You recognize some of the decor in this purple room from the video disks. And sure enough, it doesn't take long for Klogg to spring into view. He's gotten really chummy all of a sudden. Be my friend. Rule with me. He pulls out the crown. Klaymen now gets to make a choice. He can return the crown to Hoborg, who can be seen napping in the distance. Or Klaymen can do what Klogg wants him to and claim the crown himself.

The choice is yours. But whatever decision you make affects your destiny—and that of the Neverhood.



NO-FRILLS WALK-THROUGH

It's easy to guess what happened: you bet your big-screen TV, your complete set of "Melrose Place" videos (standard play), and your pet goldfish that you could finish the Neverhood before your 1) best friend; 2) neighbor; and 3) home-room teacher.

Because, quite frankly, that's the only reason you should be trying to power through this game. It's even more of a relax-and-enjoy-it game than most graphic adventures. No time limit. No threatening death scenes. No damsels to save.

So this walk-through is intended just for a quick fix to a problem or a reiteration of something you might not have understood in the text. Otherwise, solve the game on your own.

And never, ever bet your television—big screen or not.

In the Neverhood Neighborhood

Wake up in the bedroom.

Pull lever three times to open door.

Jump into flytrap.

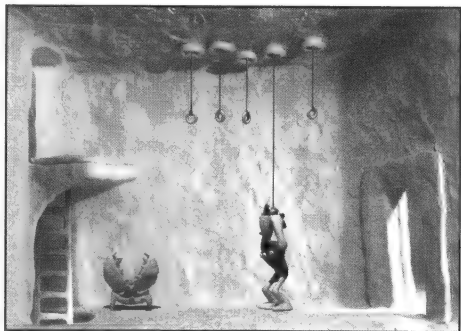
When spit out, push flytrap under fourth ring.

Jump and hold fourth ring until flytrap grabs it.

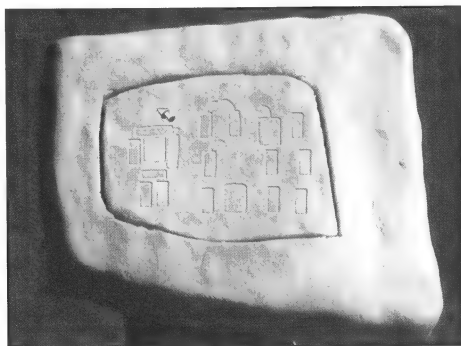
Before leaving through open door, pull fifth ring (turns on radio).

In Hall of Records, pick up disk in lobby.

Complete sliding puzzle to open door.



Give the flytrap the ring food it craves to open the exit from the Ring House.



Solving the firecracker puzzle is easy: click on each part without a fuse until it gets one.

Pick up disk in video room.
Open other door by clicking on it.
Turn on light and cross to the next screen.
Pick up beaker.
Click on button to access the spiked door.
Take elevator, pull lever when you're halfway down.
Pick up disk and push the blue button.
Go back up to hallway, go to the left one screen.
Turn off the light and return to the spiked room.
Copy glowing symbols on wall.

Exit and push button to close the spiked door.
Turn light back on and travel 40 screens to pick up disk.
In Firecracker House, pick up disk on the floor.
Solve puzzle to create firecracker man.
Go behind the house, open door on right to access water main.
Push button so water comes on.
Move toward crab insignia and pick up jack-in-the-box to the left.
(Accesses Weasel video clip.)
Pick up match when Weasel jars it loose.
Click on firecracker man to light fuse.
Shove firecracker man into claws of Weasel.
When Weasel explodes, return to jack-in-the-box area.
Look for red cable car to left of box.
Take cable car down to spiral; turn on white button.
At Pipe House, stomp on red button on the ground to turn on water.
Click on water to use beaker; Klaymen drinks.
Spit into pipes to right of the door to correspond to this formula: 3, 1, 2, 0, 4.
Push red doorbell to enter house.
Pick up disk in TV room.
Pick up disk in video room.
Climb spikes to upper room.

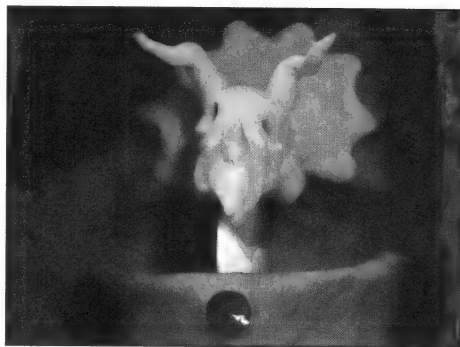
APPENDIX A: NO-FRILLS WALK-THROUGH



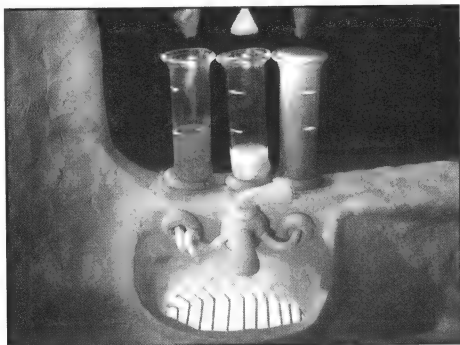
Pick up disk and push the orange button.
Go into purple cave and push the three buttons on the bolted door.
Open door and leave neighborhood.

Bridge and Lake Bed

Cross bridge.
Access viewmaster machine to the left.
Copy the first dozen symbols in exact order.
Go into yellow house to the right.
Solve the clay-ledge puzzle by matching clay pieces to designs.
Click on cannon by the water and yellow house.
Push red button to shoot missile and drain lake.
Push on clay puzzle to lower bridge into staircase.
Go downstairs into dry lake bed.
Move right toward drain, then look to the right at cable car.
Explore track around lake bed until you discover radio (remember tune) and beakers (copy color and amount in each).
Go in radio house, pick up disk, and turn on radio.
Match tune to one you heard from cable car.
Go through open lab door.
In blue lab, enter blue "spaceship."
Use gray buttons to turn crystals blue-orange-blue-blue-yellow (BOBBY).
Push red button; Klaymen shrinks.
Go through small doorway on right-hand wall, up stairs, and through the small door near the barred window.
In Hall of Statues, go in tiny purple lab.
Match amounts of liquid according to beaker clue (from cable car).
Drink so Klaymen returns to normal size.



You must turn on the water main in the Weasel's area before solving the Pipe House puzzle.



Follow the beaker clue to mix up a potion that returns Klaymen to normal size.

Go into center of room and look at window to the right.
Look down at statues until you access one with ladder coming out of its head.
Push button behind statue to access ladder.
Climb up ladder.
Pick up disk in video room.
Go through doorway on the upper wall.
Get into telepod machine.
Push flashing button.
Push large control button.
On barren rock, get out of telepod and walk to right.

Click on spike. (Video clip shows world rejoining.)

Stalagmite-Tree World

Get back in telepod; push yellow button.
Transport to pink telepod room.
Pick up two disks.
Push button on floor and immediately click on doorway to exit.
Go through tunnel and enter Confection House. (Video clip shows house screwing down one level.)
Go into brown door. (Video clip shows Klaymen falling through a hole.)
Pick up disk.
Copy glowing green symbols on the wall.
Get in telepod; push yellow button to return to pink telepod room.
Go back through tunnel and go through purple door to Mouse House.
Push button on floor to activate vacuum and watch mouse get sucked up.
Go into red video room to your right.
Pick up disk.
Solve memory game.
Save game in this room.
Go back through mouse room and into open corridor.
Solve mouse puzzle when machine appears in front of you by "following your nose."

APPENDIX A: NO-FRILLS WALK-THROUGH



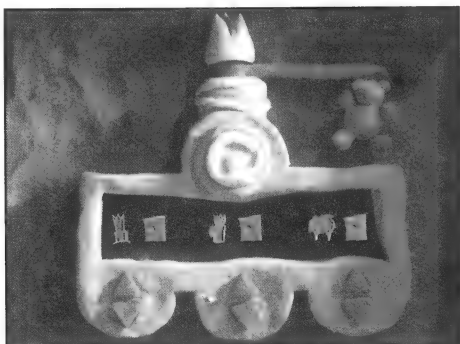
Go into next room when machine disappears.
Pick up two disks.
Shove projector underneath vacuum; push button on floor to activate.
Go to viewmaster beside tunnel.
Enter symbols from viewmaster by bridge and cannon, entering new symbol at sound cue.
Enter rail room.
Pick up disk.
Return to pink telepod room.
Get in telepod and push blue button.

Robot Bil's World

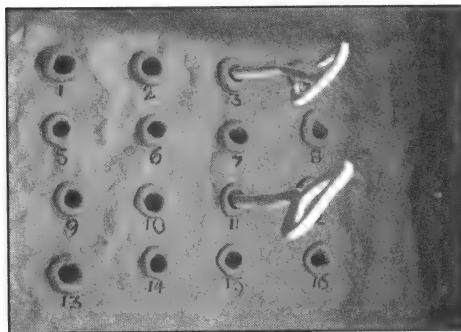
Exit telepod.
Walk through tunnel and toward gear box.
Open gear box and examine die puzzle for symbols in memory puzzle.
Return to red video room and note number of times each symbol appears in memory game.
Return to gear box and enter corresponding numbers on dice.
Push control button and see teddy bear move into Robot Bil's grasp.
Return to telepod and push green button to return to the radio house.
Use pulley in purple video room to exit to blue lab.
Exit radio house by changing radio station.
Go upstairs and sit in cannon's pilot seat.
Enter two sets of green symbols in viewer.
Click on grid arrows to move cannon up and to the right.
Push red button to fire missile.
(Video clip shows Robot Bil getting hit.)



The projector in the butter-pat room plays an important part in a puzzle late in the game.



Use the memory game to help you figure out the, um, figures to enter on these dice.



You've got two of the three keys, but you must shed some light on the equation to make them work.

Return to telepod; push green button to return to radio house.
Exit radio house by usual method.
Go up stairs and raise bridge with clay ledge.
Go through Firecracker House to the Weasel's cave.

Return to machinery by telepod.
(Video clip shows Klaymen switching robot settings from "bad" to "good," Bil saving Willie, Klogg sending beast out to fight, Bil defeating beast, Klaymen sliding under door of castle, Bil and Willie falling off cliff.)

Inside the Castle

Go onto balcony to the right; pick up straight pin from floor.
Look at key hanging from string above you.
Go into vacuum room across from balcony.
Pick up disk.
Move projector into position to see equation on wall.
Look at key grid on blue door.
Go up elevator between vacuum room and balcony.
Enter telepod room with video monitor.
Pick up disk from the floor; put all the disks in monitor and listen to Willie's message.
Pick up key Willie sends you.
Look out window; use straight pin to pop balloon.
Return to balcony to pick up key.



Use the red cable car to go to the rail room.
Pick up key from the corner of the room.
Return to castle telepod room with purple button.
Go into vacuum room; insert keys in blue door according to equation.
Go through blue door into another ring/flytrap room.
Jump in flytrap and get spit through door. (Video clip end game activated. Two possible endings for final confrontation with Klogg.)

The Locations of the Disks

Remember that it's the order in which you find the disks, not their location, that determines the slot number they fill.

1. lobby, Hall of Records
2. video room, Hall of Records
3. spiked room, Hall of Records basement
4. 40th room, Hall of Records
5. Firecracker House
6. TV room, Pipe House
7. video room, Pipe House
8. beetle room, Pipe House
9. radio room, Radio House
10. Hall of Statues, Radio House
11. purple video room, Radio House
12. pink telepod room, Mouse House
13. pink telepod room, Mouse House
14. down hole with glowing symbols
15. red video room, Mouse House
16. butter pat/projector room
17. butter pat/projector room
18. rail room
19. balloon room, castle
20. vacuum room, castle

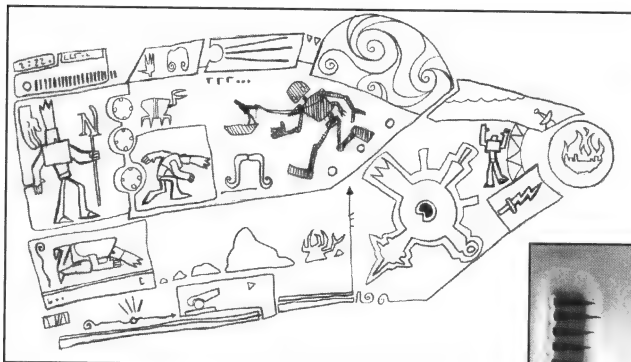
Appendix B



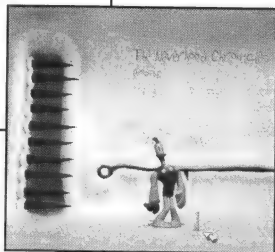
THE NEVERHOOD CHRONICLES

This is the text as it appears down the long Hall of Records. As you learned in the game manual, a tablet from this wall found in 1972 off the Florida Keys was determined to be two million years old.

What sounds like gibberish when you first read it starts making sense as you progress through the game. But who can risk giving Klaymen eyestrain by reading all the text in that 40-room hallway? Here's our more user-friendly version. We've kept the chapters as they appear in the Hall of Records, but the line breaks and paragraphs are ours.



If you don't want to take the time to catch up on your history in the Hall of Records, you can do so here. We've provided the unedited text of the entire 40-screen wall. You'll still need to walk to the other end though...the disk that's there is crucial. Illustration by Doug TenNapel; courtesy The Neverhood.





Preamble

I am Quater. Read my words, and be my friend. Father commands me to record the truth of history, so that readers will learn from those who went before.

Therefore, I give each of my seven sons one of these self-engraving, history-recording klay walls. This wall automatically records the activity in this world, and in any other world containing one of the other walls. Behold. Anyone who tampers with the records on these walls will be considered the enemy of Father. I will not like you much, either.

This wall is given by Father. It will teach you to acquire wisdom, integrity, and skills for solving problems. In each of our lives, we must make decisions. When these times come, be ready to make the right choices. Continue in what you know is true, though truth is often hard to see. These walls may hold the only truths you will know.

Father

Father is a kind being whom no one has ever seen. Father is beyond our comprehension. All folks know is that he was here before there ever was a here. He is happy and enjoys existing. He is said to be great and powerful; and as far as anyone knows, there was no one before him. He is from the other side.

No one has ever been to the other side but it is supposed to be a great place where there is peace without death.

Quater

Quater is the only being Father has ever made. He has been a good friend of Father's for many eons. Quater is the official go-between for all beings and Father.

Since he himself is a being made by Father, not much can be learned about Father by looking at Quater. But if anything is known to anyone about Father, Quater revealed it. Quater forged seven crowns for seven beings he created for Father to pour his approval on.

Quater left the comfort of Father's presence to pioneer a new world where his beings could make their own place in order to empathize with Quater.



Ogdilla

Quater made Ogdilla as a kind of test-subject. He gave Ogdilla a crown, although he did not have a head to set the crown on. Ogdilla is a mass of blue gas that is barely self-aware.

It is said that Ogdilla is the spirit of adventure since on the day he was made, he left Quater's homeland traveling in a straight line without stopping. He has picked up many particles from space, which have made a happy home for themselves on Ogdilla's back.

Ogdilla is now one million times the size he was when Quater made him, and his inhabitants include the Specks of Rilonate. The Specks of Rilonate were in constant conflict with the Specks of Rod. The Specks of Rod cultivated food on Ogdilla's back using their own spit. The Specks of Rilonate had no spit, but occupied most of the surface of Ogdilla.

The Specks of Rilonate were disgusted by all the spitting that the Specks of Rod did, and they did not like stepping in it either. The strife between the Specks of Rilonate and the Specks of Rod carried on for centuries.

The conflict was never physically violent, but there was much whining, taunting, heated sneering, upheavals, and so on. This period is known as the "Oobla Senchter Hakkt," or: the "Three Millennia of Conflict," although it was really more like two and a half. During the "Oobla Senchter Hakkt," an incident happened that at once made all the Specks forget their animosity, and at the same time exacerbated the conflict even more.

In the eighth month on the twenty seventh day, during the eleventh year of the first century of the second millennium of the "Oobla Senchter Hakkt," the Specks of Rilonate woke up to find a strange being of gigantic size asleep in Srenchy Park. There was a pond by his head where he had drooled while he slept. A crowd of Specks gathered around the titan as the morning hours went by. The larger the crowd grew, the more the Specks talked among themselves.

The hubbub finally became so loud that the giant awoke and sat up. The giant showed his great teeth and growled at them from deep within his huge body. The Specks fed him for fear of being eaten alive. The giant could easily have thrown three or four of them into his mouth at once. He was very bizarre looking, even for a giant; he was like nothing they had ever seen before.

His head had a ring of flesh on it that started almost at the very top then looped down and joined the head again at the jaw. Three Specks, one on top of the other, could have stood up inside the ring. He had huge lips with which he covered his enormous teeth, while the Specks had no lips at all.

Above the lips, almost to the top of the face, were two ball-shaped things that had one dot within each of them. The giant seemed to use them to observe things, since the dots moved and pointed at whoever was speaking to him. His torso was short for his size, while his legs were extremely long. Out of his chest stuck three spiked horns.

For days upon end the Specks tried to speak to the giant to find out if he was friend or foe, to no avail. His form of speech sounded too low-down, deep and loud; it reminded them too much of the rumbling growl that came from deep within his body.

The Specks did not like it and they did not understand it. They could not even tell where one syllable ended and the next began; and comprehending sentences was totally impossible.

To avoid hearing him speak, the Specks fed him constantly. The Specks of Rilonate did not keep a guard posted where the giant was staying; they could never have over-powered him. In any case, the giant never threatened them.

King Rilonate had in mind to win over the giant's confidence so that he might be employed to stomp on the Specks of Rod. King Rilonate often went to Screnchy Park to speak to the giant.

He wanted to impress the giant, so he had the best acrobats from the Rilonate Circus come visit him. The king commanded the unicyclist to do loop-the-loops inside the ring on the giant's head, while a high-diver did trick dives off his huge lips into a barrel of water at the giant's feet.



*A concept drawing for Willie Trombone.
Illustration by Mike Dietz; courtesy
The Neverhood.*



During these demonstrations of the circus performers' expertise, the giant did nothing but stand still and smile. Even while there were trapeze artists swinging from the three spikes that stuck out from his chest, the giant stood like a stone sculpture with a silly grin on his face.

King Rilonate redoubled his efforts to continue to try to communicate with the giant once he saw that the giant would not harm the circus performers as they climbed and swung upon his body.

Day after day, the king came out to where the giant was to try again to communicate his desire for the giant to walk over and stomp on the Specks of Rod. The giant smiled a lot at the king; he nodded his head when the king nodded his head; he shook his head when the king shook his head.

When King Rilonate slapped his own forehead, the giant slapped his own forehead. When the king mimed walking, and pointed in the direction of the Kingdom of Rod, the giant stood up and did a dance. King Rilonate was furious!

While the giant was still dancing, the king ordered all the Specks of Rilonate to throw things at him. Since they were feeding the giant all the time, the only stuff they had at hand was food, so they threw that at him. The giant tried to eat as much of the food thrown at him as possible, but he could not keep up with the furious pace with which the Specks were throwing it at him.

He turned and walked away from them and headed in the direction of the Kingdom of Rod. Since the Specks of Rilonate had thrown so much food at the giant, no matter where he turned he stepped into it. With each step, more and more food gunked-up on the bottom of his feet.

The Specks of Rilonate cheered and clapped and jumped up and down when the giant continued in the direction of Rod! The giant turned back to look at the Specks, so they stopped their cheering and got ready to throw more food. But the giant did not come back; he continued on the way he was headed, toward the Kingdom of Rod.

So the Specks of Rilonate had a great celebration! They hoped that as soon as the giant arrived in the kingdom of Rod, he would smooch the Specks of Rod who were such a bother to the Kingdom of Rilonate.

King Rilonate gave a rousing speech: "Well, that's that for the great giant! I suppose we owe a debt of thanks to the goofy colossus, for he will shortly be stepping on the Specks of Rod and making so much mush of them! His immense foot will crush our ancient foe in an instant.

“Squashed beneath his mammoth bulk, those unspeakable wretches will be reduced to the vile scum that they have always represented. We are now delivered forever from their constant whining, taunting, and hectoring. That feeble-minded titan is our national hero! A doltish whopper, he shall be the greatest of all figures in the history of Rilonate.

“There is none equal to his blockheaded enormity on all of Ogdilla, but he did finally come through for us. A stupendously dumb gargantua, it is well, nevertheless, that we are rid of him. And I suppose we ought to be thankful that the half-witted behemoth did not stomp on us too. I cannot think of any reason why he would come back here...can you?”

Meanwhile, the Specks of Rod heard the giant before they saw him. His every step made a hollow drum sound on the debris-covered surface of Ogdilla. They gathered into frightened groups, becoming more and more agitated as the booming steps grew ever louder.

Finally they saw him! They saw his big ring-head, his big lips, and the spikes sticking out of his chest. But what most impressed them were his feet.

Actually, what most impressed them was what they saw stuck to the bottom of his feet. All that food that he had stepped on looked disgusting, but the Specks of Rod did not know that it was food. The Specks stood in stunned silence.

They knew that the giant had come from the direction of the Kingdom of Rilonate. Their imaginations took over from there. The Specks of Rod were convinced that the giant had stomped on the Specks of Rilonate and made mush of them.

As the giant got closer and closer, word went through the crowd that the giant had finished off the Specks of Rilonate and was now coming to their kingdom to stomp on them.

Some of the Specks ran away screaming; but most stood still, knowing they could not out-run the fearsome giant's feet. Then one Speck of Rod started clapping. At first, the Specks next to him thought he was crazy, but then they started clapping too. Soon a small group was clapping.

Then most of the crowd was clapping and cheering and jumping up and down as the giant approached. They had figured that if the giant thought they were glad that the Specks of Rilonate had been stomped to pudding, then he might spare them and consent to be their hero.

When the giant reached the front of the crowd, they whooped and hollered for a few minutes more. Then the crowd parted and King Rod made



his way through to the front. There, before his people at the giant's feet, he made a speech:

"Oh, Great Giant! Thank you, Mighty Colossal Allied Thing, for stepping on the Specks of Rilonate and making so much mush of them! Your immense foot has crushed our ancient foe in an instant. Squashed beneath your mammoth bulk, these unspeakable hidiots (hideous idiots) have been reduced to the evil scum that they have always represented. We are now delivered forever from their constant whining, taunting, and bantering.

"You, Magnificent Titan, are our national hero! Oh Necromaniacal Whopper, you shall be the greatest of all figures in the history of Rod. There is none equal to your fabulous enormity on all of Ogdilla. You, Tremendous Gargantua, shall be second only to myself, unless of course you would rather be number one. By the way, we thank you, Phenomenal Behemoth, so very much for not stomping on us too.

"I can only offer our humble Kingdom to you, Amazing Monstrosity, as compensation for the wonderful deed you have accomplished today. It is not a kingdom worthy of your monumental grandiosity, of course; you won't like it much.

"You will probably not like anything we offer you, since it is all tiny compared to your gigantic size. But of course, anything we have is yours, but I don't know what you would do with it. I say, do you understand me?"

The giant smiled at the Specks of Rod, who smiled back, until he spoke to them. To the Specks his voice sounded slow and deep and slurred. They looked at each other and shrugged their shoulders.

The Specks of Rod decided to go back to what they were each doing before the giant arrived. As they left they kept looking over their shoulders to make sure the giant was not lifting one of his big feet to stomp on them. He did not move from where he stood and maintained his smile until they were out of sight.

The next day the giant was right where the Specks of Rod had left him, only he was sitting. So, the Specks went about their daily chores, and occasionally they would look over their shoulders at the giant just to make sure he had not stood up.

This did not change for several days. Finally the giant got up and started following some Specks around. He seemed to be watching them as they went about their everyday tasks. He still smiled as he watched them, but not as



much. Day after day, month after month, season after season, he watched them tending their fields, from planting to harvest.

At harvest time many Specks noticed how much thinner the giant looked and how little he smiled as compared to when he had first arrived in the Kingdom of Rod. As they talked about it, they realized no one had seen him eat while he had been there.

Some of the Specks got together and brought food to the giant. When he saw that they had brought some food to him, the giant looked horrified! He got up and ran off, far away from the Kingdoms of Rod and Rilonate.

There is no official record of when the giant was seen last or who saw him, but a few Specks from both Kingdoms insist that they saw the giant ascending into the heavens early one morning a few years after he ran away from the Kingdom of Rod.

About the time that the giant ran off, spies from the Kingdom of Rilonate came to the Kingdom of Rod and saw that the Specks of Rod were not obliterated. They noticed that their enemies were not even bruised a little!

This report went back to King Rilonate, who was shocked and upset that once again the Specks of Rod had foiled his own Speck Kingdom. He ordered a delegation to go to the Kingdom of Rod and meet with a delegation of the Specks of Rod. When the delegation of Rilonate arrived at Rod there was much shock and agitation.

"You are supposed to be squashed!" said the representative of Rilonate.

"Well, you are supposed to be squished!" said the representative of Rod.

Tensions rose and accusations flew! Each side blamed the other for making their king's most famous speech a pack of lies. The delegations gave messages to each other to take back to their respective kings about how there could never be peace between the two kingdoms.

As they left the meeting, they all thumbed their noses at each other! The "Oobla Senchter Hakkt" was back in full swing. King Rilonate grew tired of the thousands of years of bickering between his Specks and King Rod's Specks. In a desperate move to bring about a day of peace, he asked for a secret meeting with King Rod at the center of Ogdilla. In the thirty-fourth month on the second day, during the eighty-ninth year of the fifth century of the third millennium of the "Oobla Senchter Hakkt," the kings met. The two kings reasoned for two weeks, trying solutions that were fair for both kingdoms, but to no avail.



Meanwhile, Ogdilla himself had grown so tired of the angst he felt on his back that he spread all of the Specks of Rod to one half of his back and the Specks of Rilonate to the other half of his back.

In a violent quake, Ogdilla split into two beings which floated independently from each other. The only problem was that King Rod ended up on the half of the back with the Specks of Rilonate, and King Rilonate found himself on the half of Ogdilla with the Specks of Rod.

King Rilonate was at first mistaken by the Specks of Rod as King Rod, but he quickly corrected the Specks of Rod announcing that he was King Rilonate. The Specks of Rod immediately cut him into tiny pieces and fed him to their young.

King Rod, however, told the Specks of Rilonate that he was indeed their king, and since few Specks of Rilonate had ever seen their own king, they believed him. Eventually, King Rod had the Specks of Rilonate build him a large castle which housed his children, who were half Speck of Rod and half Speck of Rilonate.

King Rod, posing as King Rilonate, lived to see his Specks harmoniously blend where it was previously thought impossible. The Specks of Rilonate did not cultivate food on Ogdilla's back using their own spit like the Specks of Rod; instead they rubbed their heads on the fine, hairy grass-like particles that had attached themselves to cover the Rilonate portion of Ogdilla's back. The rubbing caused static charges to build and build until small arcs of lightning flashed off of the Specks' heads.

Ogdilla's blue gas in the immediate area of the arcs of lightning reacted by turning into bite-size cubes of lime-flavored finger snacks. This was the sole source of food for the Specks of Rilonate.

Every 247 days (this was one year for the Specks of Rilonate, chosen arbitrarily because they did not have seasons) the Specks had their annual feast, which was called the "Fillange per Jungi." The great day began with the Concert of Rubbing, where the entire population of Rilonate, young and old alike, rubbed their heads on the hairy particles until they collapsed exhausted, unable to lift a limb.

About 3 hours after this frenzy, some specks regained enough strength to shakingly pull themselves upright. Then the male specks began the Harvest of Cubes while the female specks prepared gastronomic delights such as: Cube Fondue; Cube Salad; Cube Roast; Cube Soup; Cube and Cube-on-a-Stick (for the kids); Cube Paste; Cube Fillet, Cube Pie, Cube Relish, Cube



Stuffing, Blackened Cube, Cube Kabobs, Cube Sherbet, Deep-Fat-Fried Cube, Cube Cake, Deep-Fat-Fried Cube Cake, Barbecued Cube, Cube Chowder, Glazed Cube, Cube Pandowdy, Broiled Cube, Blackened Cube, Cube Thermador, Cube on-the-Rocks (for the adults), Steamed Cube, Smoked Cube, and of course, Susan's Cube Bubble Loaf.

While the delicious smells of cube cookery were filling the air, those who were not busy found time to participate in fun "Fillange per Jungi" games like: "Come Over Here," "Hey You Just Bumped My Friend's Elbow," "Are You Just Going To Stand There," and "This Is My Bucket."

The day culminated with the "Fillange per Jungi" dance, which they performed lying on their backs with their feet as high in the air as they could possibly get them, first prize going to the dancers with their feet highest up.

King Rod, whom the Specks of Rilonate thought was King Rilonate, used the occasion of "Fillange per Jungi" to campaign for re-election, since twelve days after the picnic was polling day. The specks voted every year, but they only had two choices: King Rod Green Ballot or King Rod Purple Ballot. Either way, King Rod got re-elected.

"Fillange per Jungi" was the Specks of Rilonate Forgotten Day of Atonement. They knew that in their past there was a definite day set aside as a Day of Atonement, but it was forgotten before King Rod ever took over the position of King Rilonate. At least they knew there once was a Day of Atonement, but the Specks could not remember what they need atonement for.

After King Rod took the throne, a speck named Hefamut, during the demolition of a shoe foundry, found a vague historical reference to a Day of Atonement called the "Fillange per Jungi." The king's advisors advised the king to declare a new "Fillange per Jungi" and to have the marketing department think of some fun things to do on it. No one could think of anything they needed atonement for, so the day is mostly remembered for the annual feast or for the dancing thing.

The Specks of Rilonate determined when one day was over and a new day had begun by having the Day Determiner hold the Determiner Stone out at her side at arms-length. When that day's Day Determiner could no longer hold her arm up, the day was declared done and the next Day Determiner took up the stone. Being Day Determiner was a prestigious honor, but no she-speck was allowed to do it more than once a year.



Rilonate specks married in threes...two grooms and a bride, or two brides and a groom. In either case the spouse with the two counterspouses had to alternate every day, being spouse to one, and then the next day to the other. Each Speck year the sequence is renewed, starting with the spouse who was shorted by one day the previous year.

The marriage ceremony of Rilonate was short and simple: The three specks went before the king on the assigned day of their marriage appointment; each stated their vows, which consisted only of a promise to abide by the custom of spouse alternating, and a promise to never get ugly.

The vows were repeated in this way: The king said to each speck, in turn, "Do you, ___, promise to never get ugly?" To which each responded in turn, "I do." Then, in the case of one groom and two brides, for example, the king said to the groom speck, "Repeat after me. I, ___, take you, ___, to be one of my wedded wives, and you, ___, to be the other of my wedded wives."

Annulment usually stemmed from one of the two brides or one of the two grooms (in the case of one bride and two grooms) feeling slighted because he/she was not the first one named in the vow. Divorce usually stemmed from one spouse being cheated out of his or her fair share of marriage days on leap year, when an extra day went to the spouse who then renewed the new year's sequence!

Bertbert

Quater made his next being with a form closer to his own. He attempted to duplicate himself, but because he was not as good of a man-builder as Father, the being was not quite a perfect duplicate.

Bertbert was given powers of speech and reason, but he could not grasp that he was different from Quater. He thought he was Quater and instantly made seven of his own crowns and started making his own people in his own image. Because Bertbert was an even worse being-maker than Quater, each generation looked worse and worse. By the last generation, Bertbert's beings were not even alive, they just looked like blobs of meat.

The lineage of Bertbert: Empowered by Quater to create, Bertbert, believing that he himself was Quater, begat another Bertbert. This second Bertbert begat Bredbad, a weak attempt at a Bertbert; but with a speech impediment. Bredbad was a wise being. "The most wise of all," it has been



said, although no one knows exactly who said that, but it stuck. He did not write down any of his wisdom, but his son Bridabrack the Literal transcribed Bredbad's lectures.

The Wisdom of Bredbad, the son of Bertbert, the son of Bertbert: I am not good by nature nor am I naturally happy. But if I fall it is a fault of my own not my mom or pappy. I have been the witness of one thousand fallen. For this I am not fortunate.

For me it is torture-nate. I ponder these 'til I am withered and sullen. Power is pleasant if served under glass, or eaten like pheasant causing my voice to rasp.

The killer be killed, the dancing man stilled. When bees of plenty sting my heart many. I emaciate... thinner, thinner... thinner.

Found are the three ways of Bablon:

1. **Fear**—It eats itself like a snake down a hill and finds nourishment there. The bigger it gets the more it eats until it is everywhere.
2. **Greed**—Unlike fear it shrinks until the snake is something small and despicable. Smelling like a torch when mixed with hair.
3. **Vanity**—Is the snake thinking he has strong legs that can jump the stream. He floats belly-up when caught in this snare.

I will share with you my comings and goings if you will listen. You will join me on these journeys if you hasten. We will perish if you do not.

Bredbad, having no point of reference but himself, begat Bridabrack the Literal. Who begat Bickback. Bickback was thin for his age and his peers mocked him for the purple and green skin splotches that covered his body.

Once a large crowd of descendants of BertBert had formed, poor Bickback was made to sit in the back. He tried to hide his sadness by pretending to enjoy the back of the crowd. It was there that he met the rest of the back of the crowd. They were pitiful beings suffering from physical maladies almost as bad as his splotches.

A distant cousin named Hiface offered to stand behind Bickback so that it would seem like he was not in the absolute back of the crowd, but Bickback chose to emulate the cruelty of the rest of the group by pointing out Hiface's abnormality—a tiny second head growing from his palm. He sang a song about a thing with a thing hiding in its palm. Everyone laughed at Hiface for a while, and praised Bickback for his entertaining



and funny verse. Hiface confronted Bickback regarding this display of cruelty, but Bickback sang the song again until Hiface ran home crying.

The crowd acknowledged that Bickback was witty, but they still could not let him go to the front of the crowd because of those awful splotches. This gave Bickback an idea.

One morning Bickback went to great lengths to hide his splotches. Using some dust, he coated himself, until finally his peers found him beautiful. They quickly escorted him to the front of the crowd where he was commanded to write more songs about the beings in the back of the crowd. Bickback wrote songs of cruelty and prejudice about them all. All, that is, except for one in the back row. He hoped that the front of the crowd would not notice that he was intentionally overlooking his brother, Lytle, who was retarded and therefore, the most back of the whole back row. But, alas, someone noticed, "Now, Bickback, let us have a song about Lytle!!!" the crowd screamed.

They figured that Bickback was saving a song about Lytle until the end, since it would be the funniest and easiest to write, given the subject matter. Bickback looked across the crowd at Lytle who could only stare at the ground. Lytle was pitiful in his brother's sight and Bickback hated him for not being perfect.

Bickback walked over to his brother who was drooling and looking very stupid. Lytle recognized his brother and decided to hug him hard the way he always had. Lytle reached out and hugged Bickback saying, "Ly'le like Bicks!"

The crowd roared with laughter at Lytle. They found his audacity to touch someone from the front row typical of his level of stupidity. Embarrassed, Bickback threw Lytle to the ground and called him an animal.

Lytle was shocked and began to cry. Bickback looked down at his drool covered arms. The drool had wiped away some of his dust-covering, exposing the horrible, hated splotches. Bickback openly wept face-down on the ground. Lytle crawled over to him and held him. The crowd was uncomfortable, no one knew what to do. Just then, Bickback wiped his eyes and announced, "I have a song about the pitiful members of the back of the crowd!"

Those in back of the crowd figured that this would be the most degrading song yet. The front of the crowd cheered. Lytle drooled. Bickback sang in a voice so beautiful that to this day no song has been written to compare. This is what he sang:



*In this life I have found one thing.
It is pity incarnate of which I sing.
You have been told about the back of the crowd.
And I repeat it plenty loud.
That they are animals to be excused—
As hapless freaks which we shall use—
As ladder rungs for our speedy ascent—
To the front of the crowd where we'll invent
A strict system of attractive and not
On which side of the net will you be caught.
Align me please with the crowd's back
The front can for what I care go to hack
With their own standards based on their small group
If given the choice 'tween accepting many or few
I will love the different and accept the whole crowd
I will sing of my world long and loud
In my world I say that we the low be tall
And so Brother Lytle is greatest of all.*

The entire crowd fell silent as Bickback walked over to his brother and held him. He whispered in Lytle's ear, "I'm so sorry. I have been a big fool." Lytle still just drooled.

Some members of the crowd heeded Bickback's song and embraced the entire crowd. Others did not and made it their full-time concern to re-establish the lines between the front and back of the crowd.

Bickback lived a happy life. He wed Phyllis, a demure little lady, also from the back of the crowd. He begat Mak Mok which means "low is high." Mak Mok begat Mak Mak. Who begat Mak Mak. Who begat Mak Mak. Who begat Mak Mak, who fashioned a two-sided being which included both genders, male and female, one on either side. It was a colossal being named Mammur who was very proud indeed. It considered itself absolutely complete, lacking nothing and independent even from its creator, Mak Mak.

Mak Mak could not stand for such conceit, so he made a huge crowbar with which he pried the being into two parts: a male being named Meen and a female being named Mavi.

It took all of Mak Mak's strength to pry the two halves apart. And when Mammur finally split, it sent the crowbar hurtling out into space. As soon as



the two half-beings saw that they were no longer a singular whole, they started trying to put themselves back together again, and they have been trying to put themselves back together ever since.

Mammur (or Meen and Mavi) then begat Maumat. And the sons of Maumat were Mau Much and Marzim and Mah Tup and Manaak. And the sons of Mau Much were Mabes and Maliva and Magbas and Mamaar and Macetbas. And the sons of Mamaar were Mabesh and Maded.

Now Maded became the father of Moremin; who became a mighty florist in his town. He was a mighty florist before Quater; therefore it is said, "Like Moremin, a mighty florist before Quater."

And the beginning of his kingdom consisted of DaisyWorld and Rosebud and TulipCrime, in the land of Ranish. From that land he went forth into Milpitas, and built H'voney and Tt and Hoot, and Ressimessin between H'voney and Tt; that is the great city.

And Moremin became the father of Midul and Mimana and Mibahel and Mihutphan and Misurthap and Mihulsack (from which came the Peeons) and Mirotphack and MixtMath, the evil twins.

And Misurthap became the father of Modis, his first-born, and Math Bath and the Quergenites and the Lolo Men and the Fylo Dendrites and the Shrub People and the Klay Wanters and the Neo-Ressimessinites and the Briv and the Manaakite; and afterward the families of the Manaakite were spread abroad. And the territory of the Manaakite extended from Nodis as you go toward Modoc, Delano, and Truckee and Chester and Alturas, as far as Lake Almanor. So these were the sons of Maumat, according to their families, according to their languages, by their lands, by their nations.

Modis then begat Mah Min, who decided to wear a purple hood instead of a crown. Mah Min begat Mah Nih, who liked hoods a lot, but hated his father's purple hood; so in rebellion, he went back to the crown-wearing tradition of previous generations. This gesture pleased Quater so much that Mah Nih was simply caught-up into the presence of Quater to live forever in peace with Father, but not before he was able to create a poor likeness of himself, May Nee.

Who begat Way Nee. Who begat Fwah Gee (the founder of the famous Fwah Ah Nation.) Who begat Fep At. Who begat Fep Pee. Who begat Feh, who liked to sing loving songs for his sons. He sang by expelling air from between five flaps of flesh on his back. Feh sang this way, as a sincere gesture of love for his many sons, but the perpetual honking and flapping of his songs



echoed up to the ears of Quater, who, after many years of tolerance, could finally take it no more. Quater smote Feh with a bolt of energy so intense that nobody ever found a trace of his body. Feh was destroyed in the prime of his life, but not before he was able to create thirteen sons.

Feh's thirteen sons were: Klough, Kluff, Klau, Klimt, Kleft, Klak, Klink, and five sons all of whom Feh named Kloppenhomwinwitz because he could not think of another name until the birth of his last son, Klee.

In the Fwah Legends are the stories of Feh and his thirteen sons.

Feh's favorite son was named Klee (meaning, "give me more like this one"). Feh often had his sons watch the FwaCattle herd in an attempt to teach them the value of hard work, and the responsibility of caring for the herd. FwaCattle had three genders: female; hemale; and threemale (threemales had the gender characteristics of all three genders).

When the females were nursing they exuded FwaGerkins from their hide. FwaGerkins were the staple of the Fwah Ah diet. Klee was the youngest of Feh's sons, yet he was also the most responsible, and he was the only one who listened when Feh spoke to his sons the legends Fep Pee had told him of Father and Quater.

The other sons spent most of their time listening to their father's songs, but avoiding work, dreaming of ways to spend their inheritance as soon as their father died. On the other hand, Klee spent his time tending the family herd of FwaCattle with such care that many thought it was his own herd. It was the largest herd of FwaCattle in the nation of Fwah Ah, next to the Emperor's own herds, and Feh certainly appreciated Klee's care.

To show his appreciation, he slaughtered his finest FwahCalf and had the hide made into a fine pair of shorts for Klee. Feh's other sons considered Klee an obstacle to their fun, so they started spending a portion of their time planning ways to get rid of him.

When Klee was out herding the FwaCattle with his brothers, he would often bring back a bad report to his father of how the other sons abused the herd and often secretly sold FwaGerkins for their own profit. Klee boldly told his brothers that while they were dreaming up ways to avoid work, he was dreaming of being emperor of Fwah Ah. This got on their nerves, and after much plotting, they did finally came up with a plan to get rid of Klee.

When he came out to the Plains of Choppen to check up on them, they grabbed him and sewed him and is fine shorts to the back of a FwaBull. The brothers then traded Klee and the FwaBull to some Choppenpops for



some stewed pods. They took these back to Feh and explained that Klee had been trampled in a FwaStampede, and that the pods were all that was left of their brother.

Feh mourned for 88 years the death of his favorite son, Klee. Meanwhile, the Choppenpops, never noticing Klee sewn to the back of their new FwaBull, traded it to the Emperor's herdsmen for a pack of Gaza Smokes.

Now, an Emperor likes a clean herd of FwaCattle, so his herdsmen scrubbed the FwaCattle daily. While they were scrubbing the new FwaBull that Klee was sewn to, they noticed him crying out and begging to be released. The herdsmen released Klee to the custody of Portenchipa, the Emperor's bodyguard.

Portenchipa made Klee his butler, and Klee took on the responsibility much as he did with his father's herd of FwaCattle. Portenchipa was not home much, what with all the responsibilities of his own job, but when he was home, he did not fail to notice Klee's meticulous care of the house and household matters. He actually did a better job than Portenchipa would have done himself. Portenchipa would have been jealous, but he enjoyed the spare time too much.

In these days, each time Portenchipa had been out on one of his many trips away from home with the emperor, his wife, Pettenpipa, started making eyes at Klee the way she should only be making eyes at Portenchipa. Klee was no fool, he knew what Pettenpipa was up to, so he warned her with the warning his mother always used. He said, "If you don't stop making eyes like that, they're going to get stuck that way."

Pettenpipa could not stand to be rejected, so she kept making eyes at Klee, and sure enough, her eyes got stuck. She lied to Portenchipa when he came home that night and told him Klee had dressed up like Portenchipa just to get her to make eyes at him. Portenchipa beat Klee to within a foot span of his life, then threw him into jail.

But Quater did not forget Klee.

Klee once again prospered because of his faithful conduct.

After the jailer beat Klee to within a half foot span of his life, he put Klee in charge of all the prisoners who were in the jail, so that whatever was done there, he was responsible for it. The jailer did not supervise anything under Klee's charge because whatever Klee did always prospered.

Klee often told the other prisoners the stories of Father and Quater that he had heard as a boy. Then it came about after these things that the



Emperor's nephew offended the Emperor by besting him at liver juggling. The Emperor was furious with his nephew, so he took away his status of Emperor's nephew, gave it to some guy who happened to be walking by, and put his nephew in confinement in the jail, the same place where Klee was imprisoned.

And the jailer put Klee in charge of the Emperor's former nephew, and he took care of him; and he was in confinement for some time. Then the Emperor's ex-nephew who was confined in jail, had a terrible time sleeping one night. He tossed and turned all night long. When Klee came to him in the morning and observed him, behold, he was down hearted. And he asked the former Emperor's nephew who was with him in confinement in jail, "Why is your face so sad today?"

Then the former nephew said to him, "Are you blind? Just look at my hair; I've got Bed-head and there is no one to interpret it!" He said this because in the Kingdom of Fep, Bed-head interpretations are used to foretell the future. Then Klee said to him, "Do not interpretations belong to Quater? Let me study your Bed-head, please."

Then Klee said to him, "This is the interpretation of your Bed-head: this afternoon the Emperor will restore you to the position of Emperor's nephew and have you released from jail. Now, please do me a kindness by mentioning me to the Emperor, and get me out of this jail. For I was in fact kidnapped from the land of Fwah Ah, and even here I have done nothing that they should have put me into jail.

That afternoon the Emperor declared that his nephew who was in jail should be released and be restored to the position of Emperor's nephew. When the Emperor was asked what should be done with the guy to whom he, the Emperor, had given the "nephew status," the Emperor said to throw him in jail instead. The Emperor's nephew did not remember Klee, in fact he forgot him. But Quater did not forget Klee.

Now it happened at the end of two full years, that the Emperor woke up one morning with Bed-head, and his spirit was troubled, so he sent and called for all the interpreters. And the Emperor had them study his Bed-head, but there was no one who could interpret it to the Emperor.

Then the Emperor's nephew spoke up, saying, "I would make mention today of my own offenses. The Emperor was furious with me, and he put me in confinement in the jail. And I woke up one morning with Bed-head.



Now a Fwah Ah youth was with me there, a servant of the jailer, and he studied my Bed-head, and he did interpret it for me. And it came about that just as he interpreted for me, so it happened; I was restored to my status as Emperor's nephew.

Then the Emperor sent and called for Klee, and they hurriedly brought him out of the jail. And when he had shaved himself from head to toe (that is how one was presented to the Emperor in those days) and changed his clothes, he came to the Emperor. And the Emperor said to Klee, "I presume that you can see I have Bed-head, and no one here can interpret it; but I have heard it said about you, that when you study a Bed-head you can interpret it."

Klee then answered the Emperor, saying, "It is not in me; interpretations of Bed-head belong to Quater."

The Emperor said to Klee, "Behold, study my Bed-head."

Now Klee said to the Emperor, "A terrible drought is coming. It is going to cause sky-rocketing inflation and a shortage of FwaGerkins and FepGerkins, throw the land into a panic, raise prices and drop interest rates. But not before there is a huge surplus of FepGerkins.

"Now let the Emperor look for a man discerning and wise, and set him over the land of Fep. Let the Emperor take action to appoint overseers in charge of the land, and let him exact a fifth of the FepGerkins of the land of Fep in the time of surplus. Then let them gather all the FepGerkins of this surplus and store them up, and let them guard it. And let the surplus become as a reserve for the land during the drought which will occur in the lands of Fwah Ah and Fep, so that the land may not perish during sky-rocketing inflation."

The Emperor said, "Wow! All that was in my Bed-head?" Then he said to his servants, "Can you believe a man like this guy Klee?"

So the Emperor said to Klee, "Since you've got all the answers, you shall be over my house, and according to your command all my people shall do homage; only in the throne I will be greater than you. See, I have set you over all the land of Fep."

Then the Emperor took off his shorts (he had undershorts on underneath, for cryin' out loud!), and put them on Klee. And he had him ride on his second vehicle; and the servants proclaimed before him, "Bow the knee!" And he set him over all the land of Fep.

Moreover, the Emperor said to Klee, "Though I am the Emperor, yet without your permission no one shall raise his hand or foot or left eyebrow in



all the land of Fep.” And he gave him Gail, the daughter of a guy he beat in a game of wagon-hurling the previous day.

Thus, Klee became prime minister of the neighboring kingdom of Fep. After the period of surplus in Fep, Feh’s land dried-up and the FwaHerds wandered away, and a shortage of FwaGerkins threw the land of Fwah Ah into a panic, raising prices and dropping interest rates.

The Feh boys: Klough, Kluff, Klau, Klimt, Kleft, Klak, Klink, and five sons all of whom Feh named Kloppenhomwinwitz because Feh could not think of another name until the birth of his last son, Klee, were forced to trek out to Fep and trade their prized ChoppenMettle statues for FepGerkins, dreading the odious FepAftertaste.

The Fwah Ah hate FepGerkins, to them they are “dirty.” The Fwah are so conditioned to despise FepGerkins that just thinking of the FepAftertaste causes a physical reaction.

Simply seeing a FepGerkin has been known to cause a Fwah Ah to go pale and become woozy. The odor of FepGerkins sets off the gag reflex.

It is common to hear a Fwah Gentleman say, “I’d rather eat the refuse of my worst enemy than eat FepGerkins.” To which another might respond, “Oh yeah? I’d rather poke myself in the eyes with six-inch rusty spikes than eat a lousy FepGerkin.”

To which another might reply, “Well, I’d rather eat my own head-innards, after they’d been sucked out through my eye sockets by a great naturally occurring vacuum, than eat FepGerkins.”

Still, another might say, “I’d rather have a full-body massage from a servant girl named Hela than eat FepGerkins.” To which everyone would respond, “Huh?”

If a Fwah Ah wants to insult another Fwah Ah, a popular saying is, “Your mother eats FepGerkins!”

It is considered very naughty behavior for Fwah Ah youngsters to even talk about FepGerkins. The controversial Fwah Ah comedian, Loody Kincaid, once performed an entire live routine of nothing but FepGerkin jokes; of course it was an adults-only performance and was banned in most towns.

All the people of Fwah Ah, including Feh and his sons, realized they would have to choke down the FepGerkins (and most likely vomit a few times after eating the first three or four) or face certain starvation.



Now Klee was the ruler over the land; he was the one who sold to all the people of the land. And Klee's brothers came and bowed down to him with their faces to the ground. When Klee saw his brothers he recognized them, but he disguised himself to them and spoke to them with cotton in his cheeks.

His brothers ordered twelve and a half cases of FepGerkins. Then Klee gave orders to fill the cases with shorts of great value. And thus it was done for them. So the brothers loaded their FwaOxen with the twelve and a half cases and departed from there.

At the border, Klee had his police stop his brothers. The head policeman said, "May I see your receipt, please?" Klough, the eldest, handed over the receipt to the officer. "Says here you bought twelve and a half cases of FepGerkins. Mind if we take a look inside these here cases?"

Klough agreed to let the police search the cases. When these were opened the police of course found the priceless shorts. The brothers were stunned, to say the least; their hearts sank, and they turned trembling to one another, saying, "What's up with that?"

So the police escorted the sons of Feh back to Klee's house. The brothers thought they were done-for, but when Klee saw them he invited them in and fed them delicious snacks prepared with FepGerkins, of course.

While they were eating (after having thrown up at least twice each) Klee had their cases of FepGerkins filled with the finest Fep shoe laces, such as only the Emperor's family would wear. After dinner, Klee released his brothers (who still did not recognize him) to go on their way home.

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Klough agreed to let the police search the cases. When these were opened the police of course found the precious shoelaces. The brothers were stunned, to say the least; their hearts sank, and they turned trembling to one another, saying, "What is up with that?"

So the police escorted the sons of Feh back to Klee's house. The brothers thought they were done for, but when Klee saw them he invited them in and had them join him in the pool. While they were in the sauna, after swimming, he had their cases of FepGerkins filled with priceless gauges.



After they had all dried off, Klee released his brothers (who still did not recognize him) to go on their way home.

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Klough agreed to let the police search the cases. When these were opened the police of course found the precious gauges. The brothers were stunned, to say the least; their hearts sank, and they turned trembling to one another saying, "What is up with that?"

So the police escorted the sons of Feh back to Klee's house. The brothers thought they were done for, but when Klee saw them he had them come in and watch a play performed in mime in his private home theater, then he had them spend the night. While they were sleeping, he had their cases of FepGerkins filled with hewminallinterfatch (which is a lot like a food).

In the morning, after breakfast, Klee released his brothers (who still did not recognize him) to go on their way home. But Klau, the smartest brother, said, "Before we go, I'd like to look in these cases of FepGerkins."

When he opened one up, of course he found the hewminallinterfatch. He exclaimed, "What is up with that?"

Klee knew he had to let his brothers in on his little deception. Klee said, "I'm Klee!" And the brothers responded, "Who?"

Then Klee took the cotton balls out of his cheeks and told them the whole story. He said, "It goes like this: When I came out to the Plains of Choppen to check up on you, you grabbed me and sewed me and my fine shorts to the back of a FwaBull. Then you traded me and the FwaBull to some Choppenpops for some stewed pods."

Klee's brothers went back to Fwah Ah and returned to Fep with their father, Feh, who lived there for only a few years until Quater eventually smote him with a bolt of energy.

In all, the Feh family lived in Fep 410 years.

Klee, having become ruler of all the land of Fep, was compelled by his people to change his name to Fay Nee, which means, "Most of which still do not agree."

Fay Nee begat Fay Nee. Who begat Wah Nee. Who begat Acker, who looked nothing like his father, Wah Nee, but nonetheless, managed to create Ehp.



Like many generations before him, Acker sang to Ehp every night over his crib using the flaps in his back, in the tradition of Feh. Acker showed all of the love a good parent should show his offspring. He often stared into Ehp's face for hours until his eyes grew dry and tired. Ehp was full of kindness and generosity, taught by Acker and likely nurtured by his grandfather, Wah Nee.

One day, while Ehp and his Grandfather were on a long trip to the Boneyard, Wah Nee grew ill. Wah Nee asked Ehp to stay with him until he returned home to Father, for he was afraid. Ehp daubed Wah Nee's brow with a cool cloth given to him by Acker. Quater opened the sky and let Wah Nee enter. This was the first time Ehp had seen Quater who was far more marvelous than the legends told.

Ehp grew to be a strong and handsome being, much closer in likeness to Bertbert than any generation before him. Ehp became a mighty leader of other beings who saw that he was in favor with Quater.

Just as everybody thought that the whole "each-generation-gets-worse" thing had finally turned around, Ehp's own creation came out looking like a pile of something badly burned, so he named it, "Uh Uh."

Uh Uh was not alive, so it could not begat anything.

Numeron

Quater decided to make a being of greater substance than any of his previous creations. Numeron looks like a pile of cubes. He was obsessed with being sensible and correct in everything, following the rules to the letter. Numeron rarely did anything on his own without asking Quater for his explicit directions. Numeron loved his crown and wore it with much pride—perhaps a little too much pride. He made three hundred duplicates of himself whom he would boss around, all day, every day.

These are some of their genealogies:

The first-born of Numeron was Nabris, a clone of Numeron. The first-born of Nabris was Thopo Bean the Similar, then Leebda, Masbim, Mishmash, Hamduh, Bim, Dad, Eemat, Juter, Big Eefish, Shiphann, and Hamdeck; These were the sons of Nabris.

And the sons of Thopo Bean were Narmiz, Jok, Gok, Wim, Nyebye, Itchy Itch, Kashi, and Chipchape. And the sons of Nyebye were Abesh and Naded.

And the sons of Itchy Itch were Haphe, Rephe Macincrog, Adiba, Inkerkrog, and Haa. All these were the sons of Thopo Bean the Similar.



And Numeron was the father of Numeron Junior. The sons of Numeron Junior were Lee Mimba and Suppanuppa. The sons of Lee Mimba were Zaphile, Loiter, Sho Horf, Malagasket, and Harok.

The sons of Zaphile were Namet, Ramo, Eye Fez, Maytag, ZaneK, Anmit, and Kelama. The sons of Loiter were Thahan, Harpinbarpin, Ham Mash, and Shasa.

And the sons of Harpinbarpin were Pies, Budd, Labopunky, Noebiz, Hana, Nosh B'Gosh, Reez, and Nashid. And the sons of Budd were Iroh and Mamoh; and Natol's sister was Annie Nitnitnit. The sons of Nosh Gosh were Alen, Nunnybiz, The, Laybee, Yf, and Mano.

And the sons of Nunnybiz were Hoxokina-Giq and Sot, the nephew of The. The son of Sot was Noknok. And the sons of Noknok were Narm, Nab, Narthi, and Nar and Reez. The sons of Reez were Nalbo and Nazazanatab. The sons of Nalbo were Zuh and NarakatangbalooF.

Now these are the kings who reigned in the land of Hecka before any king of the sons of Numeron Junior reigned. Aleb was the son of Royendale, and the name of his city was Havtoo. When Aleb died, Baburno the son of Hywya of Harzob became king in his place.

When Baburno died, Mashush of the land of the Nametites became king in his place. When Mashush died, Dadah the son of Dadeb, who defeated Nidiam in the field of Baom, became king in his place; and the name of his city was Theam. When Dadah died, Pe'hallow of Hackersam became king in his place. When Pe'hallow died, Oowee of Thothot by the River became king in his place.

When Oowee died, Nanahball the son of Robcha by the Sea became king in his place. When Nanahball died, Dadah became king in his place; and the name of his city was Iap, and his wife's name was Dimethicone, the daughter of Padimate, the daughter of Obenzone.

Then Dadah died.

Now the chiefs of Hecka were: chief Anmity, chief Emollient, chief Thethe, chief Hamabiloho, chief Hale, chief Nonip, chief ZaneK, chief Namet, chief Razama, chief Le'nez, and chief Mari. These were the chiefs of Hecka.

Now Numeron paid little attention to the beings he had already made, rather he focused intently on new beings to create and neglect. Numeron made Nabris' brother, Abris, who was a pure-hearted obedient follower, in spite of the fact that Numeron ignored him.



Nabris became convinced that no one could be as good as Abris made himself appear, and he feared that Abris would eventually displease Quater, so Nabris, believing that Numeron was paying no attention, destroyed Abris by breaking-off all of the many antlers that covered Abris' back and neck.

This heinous act did, in fact, escape Numeron's notice, but Quater himself was watching, and he smote Nabris with permanent blindness.

Now the sons of Narcolon, the son of Numeron were Leemhare, Mah, and Iabulech. And Mah became the father of Badanimma.

And Badanimma became the father of Noshhan, leader of the sons of Narcolon; Noshhan became the father of Amlas, Amlas became the father of Zoab, Zoab became the father of Debo, and Debo became the father of Esse.

And Esse became the father of Baile his first-born, then Badaniba the second, Aemish the third, Lenathen the fourth, Iaddar the fifth, Mezo the sixth, Hank the seventh; and their sisters were Huarez and Liagiba.

And the three sons of Huarez were Ashba, Box and Lehasa. and Liagiba bore Muddy-Bingpoody, and the father of Muddy-Bingpoody was Jethro the Nabrisite.

And Muddy-Bingpoody became the father of Bananagrunt, and Bananagrunt became the father of Nosuchluk, leader of the sons of Nodice. Nosuchluk became the father of Amwhat, Amwhat became the father of Goatphlegm, Goatphlegm became the father of Denturupture, and Denturupture became the father of Cuptpt.

And Cuptpt became the father of Vque his first-born, then Hiwyekun the second, Tahnana the third, Bizwc the fourth, Iaata the fifth, Ntindo the sixth, Ngoink the seventh; and their sisters were Beachnoodle and Grahamlit.

And the three sons of Beachnoodle were Corpup, Pango, and Quitit. And Grahumus bore Azma, and the father of Azma was Othal the Obscure Prince. Now the sons of Numero Benti, the son of Numeron, were Leintho and High Harry Hapsicomby. And the son of Leintho was ThatThat. And the son of ThatThat was Ath.

And Ath became the father of Oprah, and Harry became the father of Meesh Kapeesh, for they were craftsmen. And Meesh Kapeesh became the father of Nadarazuben.

Numeron was the father of Ni Ron. Ni Ron became the father of those who dwell in eight-by-fourteen-foot thatched huts and use Pygmy Shrimp Swabs. And his brother's name was N-Ron, whose food had to be pre-chewed by Ni Ron.



N-Ron became the father of all those who celebrate in Numeron's birthday parade, playing the Pinkerkrogg and the Ngtoilibong. Numeron became the father of Numby. Then Numeron became the father of Nasak the Great. And Numeron was the father of Kilfax, who just sat there.

One year, Numeron lost half of his beings off of a cliff. They were on one of their morning marches when the ground fell out from under one of the leaders, and half of the others followed before Numeron noticed their peril, and was able to convince the rest to turn back.

Though one hundred and fifty beings marched straight off the cliff, not all of these perished. Many were some of Numeron's heartiest creations. The two that were the strongest and came through the fall most intact were Numby and Nasak the Great.

The fall landed Numeron's beings in the Trench of Aramoose. There, Numby and Nasak set up kingdoms: The Twin Kingdoms of Numby and Nasak. This did not go unnoticed by Numeron. He saw that as soon as the surviving beings thought that they were outside the presence of Numeron, they forgot him and his world.

They began their own societies. Numeron observed their wickedness and saw that it was great. Numeron was sorry that he ever made any beings at all.

He said to himself, "Not only do I have to keep cracking the whip, so to speak, over these beings night and day, but to top it all off, as soon as I am out of their sight they forget me! At least I still have one hundred and fifty to keep under my thumb; and believe me I will. The rest of these I can destroy; I'll cause a catastrophic explosion throughout the Trench. That'll show them!"

But Numeron saw that Numby was a blameless creature. Numby was a righteous king; in fact, he was the only being in the Trench of Aramoose that remembered Numeron. (They called it the Trench of Aramoose because of the Swit trees that grow there; the actual name of the trench was "Great Canyon of the Ruins of Desolation Number Five.")

He tried and tried for twelve and a half years to remind the subjects in his modest little kingdom about the past, but since Numeron would not take the time to make himself known, they would not remember him. His subjects thought Numby was a fine king, but they would not heed his warning that their creator would not tolerate their corruption forever.

Nasak the Great, on the other hand, did not think Numby was a fine king. He considered Numby and his preaching about Numeron a nuisance. Nasak's



kingdom grew every day, filling more and more of the Trench. The southern sector extended from the wilderness of Zinniflox along the side of Eebisimperut. Then the south side was from the edge of Hapalanche, and the border went westward and went to the mountain of the waters of Neopithm.

And the border went down to the edge of the hill which is in the valley of Bonablink, which is in the valley of Buppabumjoy northward; and it went down to the valley of Dycyoonwang, to the slope of the Oonja Wapoong southward, and went down to Boke. And it extended northward and went to Sabboota and went to Soysinga, which is opposite the ascent of Eenta Nina, and it went down to the stone of Ru the son of Lu.

And it continued to the side in front of the Left-Handed-Fletchy northward, and went down to the Left-Handed-Fletchy. And the border continued to the side of Hoglah-Doglah northward; and the border ended at the north bay of the Stinky Sea, at the south end of the Helio-Hogma. Moreover, the Helio-Hogma was its border on the east side. And the southern border extended from the end of the Stinky Sea eastward.

Then the border turned direction from the south to the ascent of Akakak Inzeeba, and continued to Ziniflox, and its termination was to the south of Radish-Barmold; and it reached Huzz, and continued to Itzabiggy, even unto the great river that is called "Mifflewimx-the-Uncrossable Except-in-a-Couple-of-Places-Where-It-Gets-Slow-and-Shallow," and unto the Early Risers Clubhouse. And the border turned direction from Hey Wait to the brook of Ptyge, and its termination was at the sea.

As for the western border, it was the Amazing Colossal Sea, that is, its coastline; this was the western border.

And this was the north border: they drew the border line from the Amazing Colossal Sea to Mount Pephilter. They drew a line from Mount Pephilter to the Hotus-Kelley. Then the border went up to the side of Hntma on the north, and went up through the hill country westward; and it ended at the wilderness of Cannbens.

And from there the border continued to Quelp, to the side of Quelp (that is, Reflecklel) southward; and the border went down to Atimantshoe, near the hill which lies on the south of lower Surgurt. And the border extended from there, and turned round on the west side southward, from the hill which lies before Surgurt southward; and it ended at Sour-bead (that is, Sour-knobel), a city of the sons of Meesh Kapeesh. And the termination of the border was at Blightensuch. This was the northern border.



Now the eastern border reached the border of Edupated, southward to the wilderness of Brain-Worm at the extreme south. Then it proceeded southward to the ascent of Quel From and continued to Brain-Worm, then went up by the south of Radish-Barmold and continued to Larry, and went up to Rebaeton Perchis and turned about to Clarksdil. And it continued to Stew Lumps and proceeded to the brook of Fathering; then the border went up to Burn Dagit, and continued on the north of Undoubtedly Moist, which is opposite the ascent of Surmapleet, which is on the south of the valley; and the border continued to the waters of Housenploop.

And the border went up to the top of the mountain which is before the valley of Twisted Balm, which is at the end of the valley of Guarantaph toward the north. And from the top of the mountain the border curved to the spring of the waters of Rankness. And the border turned about from Bollixisix westward to Mount Dososky.

They drew a line from Dososky to Shemp, and the border went down from Shemp to Reeply Engine on the east side of Hmhmhmhmhm, and continued towards Pylohylogylo (Which means, "I don't think I can put that much in my mouth."); and the border went down and reached the slope on the east side of the Sea of Often Fallen Into. And the border went down to the Fibrilatin and its termination was at the Stinky Sea.

This was Nasak the Great's land according to its borders all around.

His thriving cities were all decadent and vile, but that is what sells—that is what the people want. Thus his kingdom grew, even taking in droves of defectors from the good kingdom of Numby.

Yet, still not content with his great wealth of power, riches and influence, he coveted the dry, rocky land of the Kingdom of Numby. Nasak plotted a war of conquest against Numby. Numeron saw all of this and knew that Numby's number was coming up. So he paid a visit to Numby to explain the catastrophic explosion.

Numby was alone when Numeron arrived. Numeron wanted to speak with Numby and his wife, Grace, so Numby went searching for her. The basement was flooded, so she was not there. She was in the attic, which in the Kingdom of Numby is called an "Izathelow." So Numby found her there, high and dry. They went together to the patio where Numeron addressed them:

"Numby, I am going to blow up this Trench with all these vile beings in it. But I don't want to destroy you and Grace, so I want you to build a treehouse, where you can stay and remain safe during the explosion.



Numeron gave Numby a blueprint for the treehouse and described the exact location of the tree he wanted him to build it in. He also gave him very specific details for the construction of the treehouse. "You shall make the treehouse from Weetby wood. It shall be a split-level treehouse with an enclosed foyer, gabled roof, with rough beam ceiling, bay windows in the living room and in the kitchen over the sink. All the measurements are here on the floorplan." As Numby and Grace worked on the treehouse, their neighbors, who formerly thought of Numby as a fine king, came out to mock the construction of the treehouse.

Numeron had given Numby seven days to complete the construction of the treehouse, and he was nearly finished. By then, Nasak the Great had completed his plans for conquest and his armies were massed and marching toward the capitol of Numby.

Then King Numby and Grace entered the treehouse, as instructed by Numeron. Numeron detonated the catastrophic explosion, destroying all the beings but Numby and Grace in the Twin Kingdoms of Numby and Nasak the Great in the Trench of Aramoose.

Now this great explosion had disrupted the deep panels of the world. A hot, green substance belched forth from the cracks in the panels and filled the canyon. Numby and Grace watched as the "Hot Green" swirled around the foot of the tree. They were trapped. Now Weetby wood is impossible to burn so they were safe as long as they did not leave the treehouse. Many days passed as Numby and Grace grew hungry.

"One evening they looked out beyond the tree and sang a song to Numeron regarding their hunger: "Noom noom Numeron, send us food to chew-mer-on."

Numeron heard their plea, and he sent a great bird to nest in the tree in which the treehouse was built. Every morning the great bird laid a giant egg, which landed in Numby and Grace's bed. They gently cracked the eggs open to find five-course meals prepared, complete with a fine linen tablecloth, and brass candelabra.

They lived this way for many days until the "Hot Green" cooled to become just "Green." This new form of ground felt lovely to walk on.

They lived happily for many ages. Grace died one beautiful day, Numby died three days later.



Ottoborg

Quater made a king named Ottoborg, designed to be happy and full of joy all day.

Robots were a subject that Ottoborg had done a lot of research on, so it was only natural that he made three robots to help him make seven little houses. The robots names were Appie, Togor, and Bil. Appie as good at digging, Bil was good at building, and Togor was good at painting (that is why it is said today that if anyone is a good painter, he is "Togor").

In a very careless way, Ottoborg made seven boys to live in his new houses. The boys names were Hypen Nupen, Petri Alfonzo, Willie Trombone, Aloh Al, Derradious Hapsicom (who's nickname was Creeker), Hondo and Ed.

Ottoborg's sons were easily identified by the loop formed on the top of each of their heads. Sometimes when they walked along they would hook their head-hoops on branches and hang there for days. Petri was so tired of getting his head hooked onto things that he cut his own head off, which proved to be fatal.

Ottoborg had forgotten to hold his world together with gravity, so one day his world fell apart in chunks and his seven sons and three robots floated aimlessly across creation.

Hypen's chunk of land got caught in the tail of the comet Pyrageorge (named Pyrageorge because it decreased in size during each orbit). The tail of Pyrageorge was full of seeds because the comet once passed through the atmosphere of the planet Berpie.

Hypen cultivated his chunk so that he could grow flowers. He loved flowers and how happy and festive they can make a place. Often, he would make a wreath of some of the flowers to decorate the loop in his head. Since he was the only one of his brothers with a nose, it seemed especially fitting that this is where Hypen Nupen's chunk of land should be.

He grew an extraordinary amount of flowers, but after a few years it was not enough to satisfy his growing craving for flowers. His deepest, burning desire was to be King of Flowers, to have no rival in growing flowers. He actually did not know of anyone else who was growing flowers, but his unfettered imagination went wild and he thought that there must be others who were cultivating and growing huge fields of flowers on the many planets and worlds he passed.



Year after year Hyphen worked the soil of his chunk of land to try and get it to produce more and more flowers. He developed fertilizers and plant foods. He grew nothing but flowers, though there were plenty of other types of seeds he could have planted. If he did notice some other type of plant growing amongst his flowers, he violently ripped it from the ground, cursing it and tearing it to shreds then throwing it onto his compost pile. It was so upsetting to him that he would have to lie down for a nap afterwards. But no matter how many flowers the land produced, it was never enough for Hyphen.

It almost seemed that the chunk of land was desperately trying to please its obsessed master, straining itself year in, year out, to produce more flowers than it had the previous season. For many centuries, in fact, it did out-perform itself; each year a dozen or so more flowers were produced. And Hyphen would ask, "Is that all?" Then the yield began to decrease. The land was simply over-worked and it needed to rest. Hyphen reacted by pressing the land harder and harder to yield more. He was aggravated to no end.

The more he did to increase the yield of flowers, the less the land was able to produce. Eventually, as each season went by, the yield decreased first 10, then 100 fold, and so on. Most of the land lay barren and still.

If Hyphen found anything other than a flower growing he would pull it up by the roots and throw it into the compost pile.

As the land grew gray and sterile, Hyphen wasted away also. The loop on the top of his head drooped, like a deflated tire. His desire to make his chunk of land a happier place with flowers had died. He spent his last days worrying and hovering over the last few flowers that struggled desperately to grow to maturity in the dust. He could not afford the time it took to weed the desolate fields, but only a few spindly vines grew here and there in the depleted soil anyway. When the last flower died, so did Hyphen Nupen.

Willie's chunk of land flew off into space, with Willie still inside his little red-roofed house. Ottoborg never saw Willie again.

What Ottoborg did not know (which this wall does) was that Willie's chunk of land drifted into the most dangerous part of space. You see, there were these nasty creatures called Victoids that flew about looking for food. Victoids had a giant nasty mouth full of giant nasty fangs and of course the hair that they were covered with was nasty.

Anyway, four Victoids stumbled upon poor Willie Trombone who was alone just floating through space for quite some time. Willie, being the friendly type, held out a friendly hand and beckoned them, "Hey, hairy friends!"



The Victoids screamed with glee when they saw Willie's yellow supple flesh. They figured that he was not a fool and that they would have to trick him before they could eat him. They were wrong, for Willie Trombone was a fool above all other fools and all of the time that they spent trying to trick him only gave the drifting giant Big Robot Bil enough time to arrive. Bil reached out with his mighty three arms and grabbed the floating chunk of land and hoisted himself up. Bil grew horrified as he saw his creator's son about to be devoured by vicious Victoids.

That evening Willie Trombone dined on Victoids, saving their pelts to use as blankets on especially cold evenings. Willie and Bil became close friends and they enjoyed each other's company for a long time floating in space, until one day they saw something very far away...something like a being in distress.

Aloh Al kept a journal after Ottoborg's world broke into chunks. Here is copied the only known surviving excerpt from that diary:

"My chunk of land has whooshed through a mysterious cloud of blue gas. The cloud is larger than some worlds that I have seen. I made a spur-of-the-moment decision to jump off of the chunk and onto the gas. There is such a clutter of junk on the outer surface of the blue gas that it is virtually solid, yet kind of springy-sproingy.

"Wow! Am I tired! I think I will lay myself down to take a snooze on the junk that clutters the surface of this blue gas for I have not slept since before Ottoborg's world fell apart.

"I do not know how long I was sleeping, but I woke up because I felt something tiny and creepy crawling on my knee! I reached down and swatted it with my hand; there was just a yellow spot of goop when I brought my hand up to see what kind of bug it was. Then I heard the weirdest whiney-moany noise I have ever heard. I looked up and around and behind me, but I did not see anything. Then I looked down on the ground. I found myself surrounded by very little beings; some were laying down, I guess they must have fainted after seeing one of their own squashed by my big hand. I knew they were not bugs then because they were all staring at me, and because they were not all crawling over me, or biting me, or injecting their eggs under my skin to incubate there and hatch later.

"These are very teeny-tiny beings, indeed; when I compare them to myself, the tallest is only as big as my thumb. Each tiny being has a great head in comparison to the rest of its body. In fact, the head takes up as much



space as the body. The two remarkable features of the head are the size of the head compared to the little body, and its almost perfect roundness; it is like a melon on a sliver!

"Each being's head has a mouth, but other than that, there is only one other facial feature: their globe-heads are divided into an upper and lower hemisphere by dark line at the equator. I perceived this dark line to be (all in one) the eyes, ears, and nose of these beings, since they employed them much in their observation of myself and, with their mouths also, in communication with each other.

"I was very hungry, as I had traveled on my chunk of land for forty days and forty nights, or something like that. My first thought was to eat a handful of the little beings, but they held up their hands to ward me off and wailed in high-pitched whiney shrieks.

"The little beings understood that I was famished from the disgusting rumbling noises that my stomach made. Seemingly from thin air, they produced tiny, delicate green crystals in great abundance. In my hand they appeared as so many granules of green sugar, except not gritty; rather, these were gummy, and had a flavor that made me think green thoughts. As fast as I would pop a handful of the green stuff into my mouth, the little beings would bring me more. They also brought me a cup, though to them it would be a tub, of green liquid, which after I drank it, I perceived it to be wine made from the green gummy crystals. It had a very fine flavor, and it made me think rather mellow green thoughts.

"As much as the 'Big Heads' (my name for them) speak to me, I never comprehend a single word they say; but I must help them drink their wine.

"One tiny being, who does most of the talking, seems to be in charge, since the others are always paying attention to him and they jump to action after he speaks. I suppose he is the father of these tiny beings. While he was speaking, he also did strange dances. He looked really stupid, waving his arms about like that.

"After a few weeks of the father trying to talk to me, some others of these 'Big Heads' dressed in tight colorful clothing came to bother me. Some rode upon wheely-thing around and around inside the loop on my head! One had the nerve to bounce up and down on my lips; I should have just opened my mouth and swallowed him whole! The only thing I did not really mind was the three beings that did flips and somersaults on the three spikes that stick out of my chest; that was kind of fun!

“Days and days of the same thing now: eating green gummy crystals, drinking green wine, watching the ‘Father Guy’ (my name for him) flail about like he does and listening to his high pitched whining. Usually I just sit and smile at him, but when my cheeks get sore I imitate whatever he is doing. If he nods, I nod. If he shakes his head, I shake mine. I will not write in this diary unless something weird or exciting happens.

“How long have I been here? It is very hard to keep track of time when nothing new happens. Once again the ‘Father Guy’ came out to bother me with his high pitched whining, although it seemed more fevered this time. He kept pointing off away from where we sat, then he stood up and stomped about, always pointing. It looked like a dance to me; as far as I knew it was a dance since I had never seen any of these little beings dance, so I stood up and danced. I tried to make the steps of my dance like the ‘Father Guy’s,’ but he was not at all pleased with my imitation.

“I was busy trying to perfect my dancing step when I was suddenly hit from all sides by food! I assumed that it was my part in this strange dance to try and catch as much of the food as I could in my mouth. I was doing pretty well, if I do say so myself. I suppose I have an advantage over the little beings, since my mouth is so much bigger than any of theirs; perhaps this is why I was chosen for this special part of the dance.

“More of the ‘Big Heads’ joined the crowd that was throwing the food at me, so that I finally could not keep up with the torrent of food. I do not mean to criticize, but many of the beings did not have very good aim. I was ducking and jumping, doing my best to get my face into place to catch the food, but a lot of it just splattered against my body! A lot more just landed on the ground, so that I stepped in a bunch of it as I moved around. And still more of the ‘Big Heads’ came out to where we all were and they joined in the food throwing! I felt a little ridiculous since I could not possibly keep up the pace of the dance. And the little guys really showed no sign of letting up.

“By now a big circle of the beings surrounded me, all of them whining and shrieking some chant, I suppose. I decided to step out of the circle, and figured I would get another chance to get this dance right sometime later. But even after I stepped out of the circle, they continued to throw the food at me! I did not even try to catch it; I really wanted to practice this dance and try to do better the next time. As I stepped further away to get out of their throwing range, they finally stopped.



"They stopped their whining and shrieking chant too, and soon the 'Big Heads' were cheering and clapping. I turned back to accept their applause. I think they appreciated that I tried so hard to catch all of the food, because as soon as I turned back, they started throwing more. I did not want to dance this food-catching dance any more! I turned my back to the 'Big Heads' with big round heads and walked away as fast as I could.

"Before I knew it, I was walking up to another group of tiny beings. These beings remained silent as I approached; no whining or shrieking or moaning.

"These beings are just as tiny as the first beings I lived amongst, but they have different heads. Their heads seem to be the right size for their little bodies. Their faces are featureless except for a long, needle-like proboscis. These tiny beings seem to use this protuberance for all their communication and all their senses: sight, smell, taste, hearing, feeling. Some of these beings pointed their needle noses here and there over my body as I approached, but most kept them pointed at my feet.

"Just before I stepped up in front of the 'Needle Noses' (my name for them), they began clapping. By the time I actually stopped, they were cheering and whooping and jumping up and down. This went on for quite a while. Then they began to quiet down and the crowd began to split down the middle. I noticed one 'Needle Nose' coming through the crowd to stand in front of me.

"This 'Needle Nose' seemed to have the respect of all the other 'Needle Noses' because they all gave their attention to him as he stood in front of me; I could tell because all their needle-like noses were pointed at him instead of me. He must be their 'Father Guy.'

"After looking me over for a while, the 'Father Guy' started speaking at me. I did not understand anything that he said to me, but I smiled at him the entire time that he spoke to me. I kept smiling at them all after the 'Father Guy' finished; I was trying to think of something to do! I decided to say something back to them.

"'Well, it's really nice,' I said, 'for all of you to come out to greet me today. You know, I couldn't stand for any more of that food throwing dance that the "Big Heads" do. You don't have a food throwing dance, do you? Do you guys understand me?'

"I smiled some more after I finished and waited for something to happen. All the 'Needle Noses' did was turn around and walk away! They kept



looking over their shoulders as they left, but they did not seem to care if I followed or if I stayed where I was. I decided I might as well stay where I was. I sat down and waited to see what would happen. For days and days I sat there and nothing happened. At first the 'Needle Noses' kept looking over their shoulders at me, but after a few days they seemed to forget I was there!

"After a week or so of being ignored, I was hungry, so I followed some of the 'Needle Noses' around as they went about their daily chores, and every so often they would look over their shoulders at me. Mostly, what they did all day was spit on the ground. It was a disgusting sight! They would form lines and walk through the fields and the spit on the ground, day after day. All the time, spitting! Day after day, no matter where I was, no matter what I observed them do, they were always spitting! I do not know why I did not notice it before.

"Then I noticed all their food came from the fields they had been spitting in all this time! Food from spit! Now that they were harvesting, they had time to notice me. For the first time since I arrived in the 'Needle Nose' land, they offered me food. How could I accept it after seeing them spit all the time to produce the food? I ran away, sickened to my stomach.

"After what I am sure must be something like 100 years, I could not take living among any of these tiny beings any more; I was being starved by the 'Needle Noses' and I did not want to go back to the 'Big Heads' to have them throw more food at me during their crazy dance. I felt defeated and hung my head in dejection.

"Now, since I was standing on a cloud of blue gas, as the gas swirled and spun I could often see through the gas or at least deep into the center of it. Something fuzzy, as if in the distance on the other side of the cloud, caught my eye. The shape grew larger and a little more defined as it came close. All at once I clapped my hands and whooped for joy! I did not need a crystal clear view of the object to recognize it as the very chunk of land that had broken off of Ottoborg's world and brought me to this miserable place. At once I realized what was happening: the chunk of land was caught in a circular orbit and the blue gas must be going in a straight line that took it through two points in that circle. I cried out, 'For sure, I am the luckiest of all of Ottoborg's sons!'

"Carefully, as it passed through the cloud of blue gas, I jumped off the springy surface of debris and onto my chunk of my father's world. I have not been on the chunk of land for about three minutes, long enough to make this



latest entry into my journal. Gee, it's great to be back 'home' again! I hope I never—."

Here the excerpt of the diary ends abruptly. It is said that the chunk of land that Aloh Al was on suddenly smashed into a dirt clod that collided with it head-on. Both the chunk and the clod were traveling at great speeds upon impact. Nothing was ever seen of Aloh Al again.

Creeker's chunk of land was the biggest and it was full of lakes. There was actually more land covered by water than not. Creeker survived many centuries on the chunk—long enough to learn how to create and build giant replicas of spoons and butter knives, enormous buckets filled with oversized sesame seeds, and huge loaves of bread, among other things.

Creeker used the soil of the dry land on his chunk as the material for his sculptures. Whenever he would get tired of looking at one of his colossal sculptures, he would just throw it into a lake. Each of the colossal sculptures displaced enormous amounts of water, covering up a little more dry land each time one was thrown into a lake.

When he was not sculpting, Creeker would be out scrutinizing one of his previous sculptures. He was very critical of his work. He always concluded that the sculpture did not communicate the concept that was the impetus behind the work; or he saw a hair or a bug sticking out of the clay. In any case, he was always frustrated.

None of his works seemed to express his vision just the right way. He could not quite put his finger on the problem, but his general feeling was that it had to do with the size of the sculpture.

"If only it was a little bit bigger..." he would often say to himself. Then he would heave the thing into the nearest lake. His mind was focused intently on making each new sculpture larger than the previous one, whether it be a giant replica of a Red Pod bulb or a mostly empty jar that had been sitting in the back of a valley for eight weeks.

Eventually, he spent very little time examining his finished works, but with an exclamation of disgust he would throw the work into the nearest lake (which, after a while, seemed to be conveniently closer and closer) just as soon as it was done and immediately start on the next one. The replicas were by this time so large that he had to climb them to work on the upper parts.

The largest sculpture Creeker ever completed was of a baby's arm holding an apple. It was such a titanic work that he had to use spikes and ropes to get up it. When he finished, he had to rappel down the back of the



arm. He backed up to get a good look at it, but could not back up very far since he was on a beach.

Again, his disgust and frustration overcame him as he said, "No, no, no. That's not it at all!" Then Creeker rushed at the base of the sculpture to push it into the water. He barely budged it, but it was top heavy since the apple at the top was enormous, so that his push was enough motion to cause the sculpture to fall over. Creeker turned to start on a new sculpture, (he had in mind a great pair of tongs digging into a bucket of sand) and he never saw the tidal wave that fell upon him.

Hondo's chunk of land ended up on the back of a giant animal that lived in a desert on an undocumented planet. Hondo seemed to like the animal enough, and he was so small that the animal did not detect his existence. There was not much that Hondo could tell about what the animal looked like. It was a colossal beast compared to Hondo.

He took many survey journeys that went on for days and days across the top of the beast to see if it looked different from other locations. As he walked, he noticed the color of the ground changed; presently he would be passing over an area that was brown, then fifteen feet or so further he would pass over an area that was yellow. The surface he walked on was hard and mostly smooth, but it was terraced into short, flat little hills all over. When he came to the edge, he was looking around and he almost fell off. He got down on his stomach to look over the edge. There was nothing between him and the ground which was very far away; if he had jumped, the fall would have broken every bone in his body.

He was on the lip of an overhang, and he reached under it to see if he could feel how far back it went, but the overhang went straight back and kept going. Then he carefully lowered his head over to look and see how far back this overhang went. He could not see it though, there was so much dark shadow he could only see about as far as his hand reached.

Hondo got up and decided to walk directly away from the edge. He grew very tired almost immediately as the surface began ascending right away. It took a day to reach the summit, so he slept there. In the morning Hondo was able to see very far from the top of the animal. The sky was all blue, and the land was all beige. He saw that the highest hilly part of this animal sloped down in all directions around from where he stood.

Ed's Chunk just spun in place, forever.



Homen

Quater made Homen and gave him two crowns and let him decide what to do with the extra one. Homen had a son named Pinto Bunyan to whom he immediately gave his second crown. Pinto Bunyan helped Homen with all that he did.

Homen made a bunch of beings called Ynts. The Ynts were blue and looked like little bugs. The Blue Ynts spent their first day of existence fashioning small spears. Soon the Ynts had broken up into small communities. Each community had a specific task to accomplish which helped all of the other Ynt communities. Blue Ynt South was in charge of growing food. Blue Ynt North built housing for other communities, and so on and so forth.

All was peaceful and working efficiently, so Pinto Bunyan made some Ynts of his own—only his were white.

Now it came about, when the White Ynts began to multiply on the face of the land, and daughters were born to them, that the sons of the Blue Ynts saw that the daughters of the White Ynts were beautiful; and they took wives for themselves, whomever they chose. The Hutza Mutza were in the world in those days, and also afterward, when the sons of Blue Ynts came into the daughters of White Ynts, and they bore children to them.

Those were the mighty Ynts who were of old, Ynts of renown. The White Ynts instantly mingled with the Blue Ynts but they refused to acknowledge the community system of the Blue Ynts. The White Ynts enjoyed the fruits of all the Blue Ynts' hard work, but did not help them work at all. It only took one White Ynt to throw an egg at a Blue Ynt one morning to cause a dreadful feud.

So Hemhemhema, of the Blue Ynts, rose with all the Blue Ynts of war to go up to White Ynt East; and Hemhemhema chose 30,000 Blue Ynts, valiant warriors, and sent them out at night. And he commanded them, saying, "See, you are going to ambush the city from behind it. Do not go very far from the city, but all of you be ready. Then I and all the Blue Ynts who are with me will approach the city.

"And it will come about when they come out to meet us as at the first, that we will flee before them. And they will come out after us until we have drawn them away from the city, for they will say, 'They are fleeing before us as at the first.' So we will flee before them. And you shall rise from your

ambush and take possession of the city. Then it will be when you have seized the city, that you shall set the city on fire. See I have commanded you."

Most of those Ynts of war in attendance could not understand Hemhemhema for the language he used was flowery and outdated. Still, few in attendance there from among all of those in attendance did harken and understand. Even did they reckon the sayings of Hemhemhema. And straight-away did they clue-in their buddies who were just lollygagging about, scratching their heads. At once all who heard this explanation did understand Hemhemhema's plan, so Hemhemhema sent them away, and they went to the place of ambush and remained between White Ynt West and White Ynt East, and the west side of White Ynt East; but Hemhemhema spent that night at the Wagon Leisure Inn.

Now Hemhemhema rose early in the morning and mustered the Blue Ynts, and he went up with the elders of Blue Ynt before the Blue Ynts to White Ynt East. Then all the Blue Ynts of war who were with him went up and drew near and arrived in front of the city, and camped on the north side of White Ynt East. Now there was a valley between him and White Ynt East.

And he took about 5,000 Blue Ynts and set them in ambush between White Ynt West and White Ynt East, on the west side of the city. So they stationed the Blue Ynts, all the army that was on the north side of the city, and its rear guard on the west side of the city, and Hemhemhema spent that night in Sid's "Garden Spot" Lodge.

And it came about when the king of White Ynt East saw it, that the men of the city hurried and rose up early and went out to meet the Blue Ynts in battle, he and all his people at the appointed place before the desert plain. But he did not know that there was an ambush against him behind the city. And Hemhemhema and all the Blue Ynts pretended to be beaten before them, and fled by the way of the wilderness. And all the people who were in the city were called together to pursue them, and they pursued Hemhemhema, and were drawn away from the city. So not an Ynt was left in White Ynt East or White Ynt West who had not gone out after Blue Ynts and they left the city unguarded and pursued Blue Ynts.

Then Homen said to Hemhemhema, "Stretch out the spear that is in your hand toward White Ynt East, for I will give it into your hand." So Hemhemhema stretched out the spear that was in his hand toward the city. And the men in ambush rose quickly from their place, and when he had stretched out his hand, they ran and entered the city and captured it; and they



quickly set the city on fire. When the men of White Ynt East turned back and looked, behold, the smoke of the city ascended to the sky, and they had no place to flee this way or that, for the people who had been fleeing to the wilderness turned against the pursuers.

When Hemhemhema and all Blue Ynts saw that the men in ambush had captured the city and that the smoke of the city ascended, they turned back and slew the men of White Ynt East. And the others came out from their city to encounter them, so that they were trapped in the midst of Blue Ynts, some on this side and some on that side; and they slew them until no one was left of those who survived or escaped. But they took alive the king of White Ynt East and brought him to Hemhemhema.

Now it came about when the Blue Ynts had finished killing all the inhabitants of White Ynt East in the field in the wilderness where they pursued them, and all of them were fallen by the spear until they were destroyed, then all the Blue Ynts returned to White Ynt East and struck it with the spear.

And all who fell that day, both male and female, were 12,000 (all the people of White Ynt East). For Hemhemhema did not withdraw his hand with which he stretched out the spear until he had utterly destroyed all the inhabitants of White Ynt East. So Hemhemhema burned White Ynt East and made it a heap forever, a desolation until this day. And he hanged the king of White Ynt East on a tree until evening and at sunset.

Hemhemhema gave a command and they took his body down from the tree, and threw it at the entrance of the city gate and raised over it a great heap of stones that stands to this day.

So Itchigoplasty and all the White Ynts who were with him arose by night and lay in wait against Blue Ynt South in four companies. Now Pimento Loofa the son of Texadrill went out and stood in the entrance of the city gate, and said, "Who is Itchigoplasty that we should serve him?"; and Itchigoplasty and the White Ynts who were with him arose from the ambush. And when Pimento Loofa, of the Blue Ynts, saw the White Ynts, he said to Factotron: "Look, Ynts are coming down from the tops of the mountains." But Factotron said to him, "You are seeing the shadow of the mountains as if they were Ynts." And Pimento Loofa spoke again and said, "Behold, Ynts are coming down from the highest part of the land, and one company comes by the way of the Diviners' Sandwich."



Then Factotron said to him, "Where is your boasting now with which you said, 'Who is Itchigoplasty that we should serve him?' Are these not the White Ynts whom you despised? Go out now and fight with them!" So Pimento Loofa went out before the leaders of Blue Ynt South and fought with Itchigoplasty. And Itchigoplasty chased him and he fled before him; and many fell wounded at the entrance of the gate. Then Itchigoplasty remained at Blue Ynt West, but Factotron drove out Pimento Loofa and his relatives so that they could not remain in Blue Ynt South.

Now it came about the next day, that Blue Ynts went out to the field, and it was told to Itchigoplasty. So he took his White Ynts and divided them into three companies, and lay in wait in the field; when he looked and saw the Ynts coming out from the city, he arose against them and slew them. Then Itchigoplasty and the company who was with him dashed forward and stood in the entrance of the city gate; the other two companies then dashed against all who were in the field and slew them. And Itchigoplasty fought against the city all that day, and he captured the city and killed the Blue Ynts who were in it; then he razed the city and sowed it with salt.

When all the leaders of the tower of Blue Ynt South heard of it, they entered the inner chamber of the temple of Holmark (or "The Door"). And it was told to Itchigoplasty that all the leaders of the tower of Blue Ynt South were gathered together. So Itchigoplasty went up to Mount Chlorescent; he and all the Ynts who were with him, and Itchigoplasty took an ax in his hand and cut down a branch from the trees, and lifted it and laid it on his shoulder.

Then he said to the Ynts who were with him, "What you have seen me do, hurry and do likewise." And all the Ynts also cut down each one his branch and followed Itchigoplasty, and put them on the inner chamber and set the inner chamber on fire over those inside, so that all the men of the tower of Blue Ynt South also died, about a thousand men and women.

Then Itchigoplasty went to Blue Ynt Southwest and he camped against Blue Ynt Southwest and captured it. But there was a strong tower in the center of the city, and all the men and women with all the leaders of the city fled there and shut themselves in, and they went up on the roof of the tower. So Itchigoplasty came to the tower and fought against it, and approached the entrance of the tower to burn it with fire.

But a certain female Ynt threw a 16-ton weight on Itchigoplasty's head, crushing his skull. Then he called quickly to a young Ynt, his armor bearer, and said to him, "Draw your spear and kill me, lest it be said of me, 'A



female Ynt slew him.”” So the young Ynt pierced him through and he died. And when the White Ynts saw that Itchigoplasty was dead, each departed to his home.

When the Blue Ynts and the White Ynts started to fight, so did Pinto Bunyan and Homen. Quater stepped-in, and took Pinto Bunyan’s crown away and gave it to a new being he made called Arven.

Hoborg

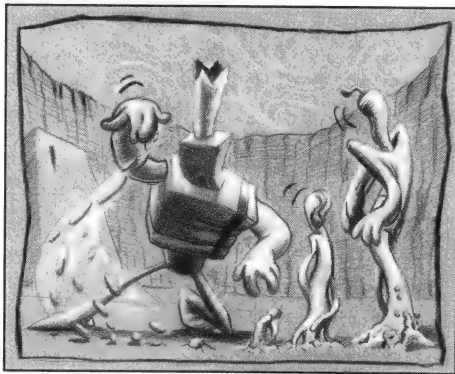
Quater wanted to see what would happen if he made a creative being with a big heart. Quater named him Hoborg, meaning “big heart.”

Hoborg was given a crown and he set-out into a void of clouds as Quater watched him from a distance. Hoborg liked the idea of making a place for some beings of his own. He knew that the clouds that swirled around him would make a perfect sky, so he just needed to make some land.

One thing that concerned Hoborg was that perhaps some of his beings would come out bad. He wanted to make beings which he could enjoy forever, but he did not want to force them to love and respect him. He decided that he would make his beings with the ability to choose right and wrong. Working everything out in his head, he figured he could make one child at a time and see if he turned out good before he started on the next.

Hoborg made a tiny scale model of his world in Klay (or clay) to see if it looked the way he had imagined it. He spent about twenty years designing the shapes and colors of this place which he would call The Overhood. He needed some klay to make his world and the only place where klay could be found that was of the purity and quality Hoborg wanted, would take four hundred years to reach. He was so anxious to get started that he asked for help from Quater.

“Quater, thank you for making me with such a fine crown.



Hoborg using life seeds to form new friends.

Illustration by Mark Lorenzen; courtesy The Neverhood.

Everything in life is just wonderful but I was wondering—" Hoborg got down on one knee. "Can you help get me to the Klay of Highest Quality?" Quater laughed, "That would take even me a long time to reach! What's wrong with the clay that I have already given you?" Hoborg answered, "I like the clay you gave me for planning things, but I was hoping for the best ingredients for my beings. You see, I want them to last forever and clay only lasts for a few thousand years."

Quater was impressed. "Here is a scope that will help you see as far as you need to. You will be able to pick the shortest path to the Klay which should save you quite a few years of travel."

Hoborg received the scope, "Oh, thank you, Quater! You are very generous."

Hoborg started on his journey that same day. Looking through the scope, he could clearly see the mountain of Klay he needed to build The Overhood. Every day was the same, Hoborg awoke before sunrise so that he could travel far without heat. But before he set off to travel each morning, he thought lofty respectful thoughts about Quater. Hoborg, in his ever-so-deep voice, would sing songs to the ground about how good it was to have been made. After a morning's journey, Hoborg would cover himself up in soil and rest. He resumed his mission in the afternoon and walked toward the great Mountain of Klay until late in the evening.

After 20 years of travel, Hoborg grew very lonely. Soon he could not stand to go on. He found a chunk of land upon which he could stop and rest. It had one spindly vine growing on it, and Hoborg lay down beside it to enjoy the shade it provided so he might be delivered from his discomfort. And Hoborg was extremely happy about the plant. But at dawn the next day a worm came and attacked the plant and it withered. And it came about when the sun came up, that a scorching east wind and the white light of the sun beat down on Hoborg's head so that he became faint and begged to die, saying, "Death is better to me than life."

Hoborg could not get himself to do anything, he just lay there. Hoborg began to scrape, absent-mindedly, at the dirt where his hand lay. Then he said, "Scraping is better to me than death." It was a fine, dry dirt that was packed down and baked hard by the white sun.

His fingers bent, lifted, and stretched; bent, lifted, and stretched; bent, lifted, and stretched, scratching relentlessly. His fingers scraped through the layers of fine dust and grit day after day. Just a few grains of dust and grit required weeks of scraping before it broke loose from the ground, the ground



was that hard and compacted. More and more dirt added to the pile under his palm each month. During the years that passed, the only sounds he heard were the scraping of his hand on the dirt and his breathing. After a pile big enough to pick up formed under his hand, he grabbed it, spat on it and squeezed it and squeezed it and squeezed it until his hand turned white and his knuckles made popping noises. Hoborg sat up and looked at what lay in his palm as he opened his fist. He saw that he had formed a clod of dirt.

Now the worm that had attacked the spindly vine and caused it to wither popped his head out of the ground and admired the clod, saying, "My, what a nice clod of dirt you've got there!" Looking Hoborg up and down, it asked, "Did you make that all by yourself?"

"Yes, I did," said Hoborg.

"If I were you," said the worm, "I'd stay right here and make more dirt clods. You could fashion them into beings and populate this chunk of land with them. After all, did you really see a pile of Klay through the scope Quater gave you? Or did you just want to see it because Quater said you would be able to see it?"

Hoborg answered, "Actually, Quater said the scope would enable me to see the shortest path to the Klay, and because of that, I should save quite a few years of travel. But I've been traveling for so long."

And the worm said to Hoborg, "You haven't saved any time in your journey. You haven't ever seen Klay, have you? I wonder if Quater has ever seen Klay?" When Hoborg thought of it that way, he also began to wonder. Was there even such a thing as Klay? He had only heard about it; he'd never seen any. Then a thought occurred to Hoborg.

Sure, it had taken many years to collect enough dirt to make this one clod, but he had plenty of time, and he knew there was plenty of dirt right here; he did not have to keep searching for Klay. Or he could continue his journey, not even knowing when or if he would reach his goal. He considered making more dirt clods and creating clod-beings right there to populate the chunk of land he had stopped on to rest. Sure, it would take a lot of spit, but Hoborg figured he would find a way to work-up enough. And now that he had a purpose for scraping he could use both hands and save time. First he would finish creating a being from the dirt clod he already had made.

Hoborg knelt beside the thing he had put together. The hideous outrage of dirt stretched out, and then, as he worked the clod with his hands, it began



to show signs of life, and stirred with an uneasy, half-vital motion. Frightful it must have been; for supremely frightful was the effect of his endeavor to mock the stupendous mechanism of his own creator, Quater.

His success terrified Hoborg; he cast away his odious handiwork, horror-stricken, as far and with as much velocity as he could throw it. He hoped that, left to itself, out wherever it might land, the slight spark of life which had received such imperfect animation, would subside into dead matter. Hoborg went to sleep in the belief that the silence of the grave would quench forever the transient existence of the hideous clod which he had looked upon as the cradle of life. He slept; but in a dream he was awakened; he opened his eyes; beheld the horrid thing standing at his side under the spindly vine (in Hoborg's dream it grew back), and it looked on him with yellow, spit oozing, but speculative eyes.

Hoborg awoke (for real), and was horror stricken because he saw something far away, and it was growing less and less far away with every minute. At first he thought it was the clod-creature coming back to get him, but as it got closer, he could see that it was much bigger than a dirt clod. A short while passed before Hoborg could make out the shape. It was a piece of land with a little red-roofed house on it. There was a big robot and a little being on it. Hoborg realized that these folks would pass him if he did not act quickly so he took off his belt from around his waist and made a lasso. He figured that it still was not long enough to reach this passing land mass, so in an act of desperation he gouged a chunk of his chest out and rolled it into a great snake that extended the end of his belt. This contraption was long enough to lasso the land, which halted when the cord went taut. The big robot pointed to Hoborg's chest and said, "Meeeee Bil. Meeeee Bil."

Hoborg waved and answered, "Meeeee Hoborg. I am Hoborg."

The smaller being (slightly smaller than Hoborg, but one fiftieth the size of Bil) pointed to Hoborg's chest and said, "Me think hims pointing your torso, big ouch!"

Hoborg had not realized that his guts were oozing out of the large fissure he had created in his chest. "Good Quater! What am I going to do?"

The small being took of his own belt and instructed Bil to carry him down to where Hoborg was. The being jumped into Bil's hand and he walked over to where Hoborg sat, about to pass out. "Me Willie," the stranger said as he tied his belt over Hoborg's chest, clamping the severed sections together,



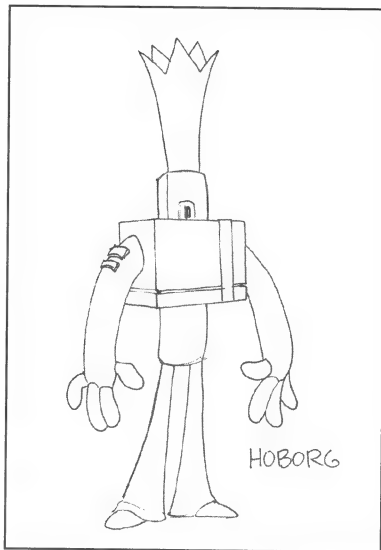
and closing up the self-inflicted injury. Hoborg placed his hand on Willie's shoulder, "Hello Willie, I am Hoborg and you just saved my life!"

Willie did not seem to acknowledge this statement. Hoborg figured Willie was not altogether sane, but he was grateful just the same. After a few days of rest, Hoborg decided it was best to continue on his journey. Hoborg asked Bil and Willie if they wanted to join him. Bil just said, "Meeeeeeee Bil. Meeeee Bil," and Willie mumbled a bunch off gibberish to himself.

Hoborg liked their company, but he figured that they did not want to come along so he tearfully said good-bye. Hoborg was surprised to find that when he walked, Bil and Willie followed him. Hoborg did not question them, he just grew happy inside and continued toward the Klay.

Big Robot Bil (Hoborg found out his full name because it was engraved on the back of his foot) proved most useful for carrying Willie and Hoborg and the little red-roofed house over canyons too steep to climb. Hoborg noticed, while being carried by Big Robot Bil, that Bil's chest had a switch inside it marked "good" at the present setting and "bad" on the other setting. Hoborg dared not find out what the "bad" setting did, but he thought it must be a poorly thought-out attempt at dealing with the same problems he had when he was planning the making of beings that were capable of doing right and wrong.

Within a few more years the three made it to the Klay. It was a mountain of the purest Klay in the known universe and Hoborg found it to be of higher quality than he or even Quater imagined it would be. He filled his crown up with a few hunks of Klay; Bil and Willie carried a few hunks to help. All together, Hoborg figured there was enough to make his Overhood and about 2000 beings.



A concept drawing of Hoborg, fearless leader. Illustration by Mike Dietz; courtesy The Neverhood.



On the way back to where Hoborg had started his journey, a Tickberger came upon the trio. A Tickberger is something all icky and sticky that Quater always said to run away from. Hoborg yelled for Bil to grab Willie and himself and make a run for it. A Tickberger is made to want what other beings have. He could tell that they had a bunch of Klay so he licked his lips, exposed his fangs and said, “Klaaaaaay!”

As fast as Bil could run, it was not fast enough to out run the nimble Tickberger. The ID panel on the back of Bil’s foot was removed with one swipe of Tickberger’s razor sharp claw. Hoborg saw that Bil was slowing down and that they would soon perish if they did not do something quick. Hoborg threw all of the spare Klay over to the ground below. He figured the amount remaining would still be enough to make a medium-sized world an about five hundred beings.

The problem was that as soon as Hoborg dumped the Klay, Tickberger gobbled it up, and it was still closing in on Bil. Hoborg nervously threw some more Klay out and this time Tickberger ate it but slowed down considerably. This was not good enough, since Bil also was slowing down considerably from the exhausting pace. He simply could not carry on much longer.

Hoborg decided that he would have to be happy with about twenty beings in a small neighborhood as a world. With that, he dumped most of his Klay over with just a bit left for his greatly reduced plans. It worked this time since Tickberger stopped completely and could not follow them since he was stuffed with so much Klay.

Bil continued under Hoborg’s guidance, holding the little red-roofed house on his shoulder where Willie and Hoborg could ride and room together. After many years’ journey, Hoborg returned and was ready to build “The Everhood,” a neighborhood that would last forever...

...so long as nothing went wrong.

Arven

Arven is a sleek and fast being who created thousands of beings from the first moment he was given a crown. Besides his crown, there is an aerodynamic fin off the back of his head because he is so fast.

His style of creating is fast: get in, create, get out. He does not keep account of the worlds he creates nor the beings he creates to inhabit them.



Quater made Arven quiet, serious, lean and efficient. Arven has spoken only once to some of the beings he has created.

Quater wanted to make a being who would fill up the rest of creation with more worlds and planets and beings. Arven does not even take the time to create beings who will be creators themselves. Arven now has seven worlds that his beings inhabit:

Nordo is a world consisting of a group of seven planets, each with a civilization of its own. The inhabitants of each planet have a distinct mythology with the common element of the seven planets fighting amongst each other. But they never do in reality. This makes the various races of the seven planets fear each other intensely, though there is no real need to do so.

The seven planets are:

Idsnak, inhabited by the Skullmonkeys. Skullmonkeys look like monkeys with skulls for heads. Skullmonkeys spend the whole day chasing each other in a nervous, hyper-active way. While Skullmonkeys would love to scare the young of other civilizations, they can not, for other worlds are not accessible to them. For this reason, transportation research is a primary concern of the smarter Skullmonkeys. Alpha Jaw, the leader of the Kingdom of the Skullmonkeys hoped to have a spaceship of some kind built to fly to planets full of youth to scare.

One day while Alpha Jaw busied himself with detailed plans of a great ramp to launch a great rocket, his assistant Hairy Jo climbed down the great fort and decided to rest at the watering hole. Hairy Jo drank deeply from the pure waters and looked at himself in the still reflection. He poked his finger in his vicular foramen and wondered what it would be like to have flesh on his head.

"I am very ugly," thought Hairy Jo. This was an odd thought since most Skullmonkeys have no concern for appearances. "For this reason I will cast myself into the water, and live no more," he said, then jumped.

His body made a loud splash and he felt the cool water touch every part of his body. His hair grew deeply saturated with water until all of the air bubbles wriggled their way up to the surface. Hairy Jo exhaled and sank even deeper, far deeper perhaps, than any other Skullmonkey had ever gone before. Weightless, he refused to move or struggle. Dark waters surrounded him and he thought about his youth. Hairy Jo remembered a particularly



unpleasant day many years before when he was just a lad-Skullmonkey receiving his lesson from an elder named Low Jaw.

"Many are the hairs on our backs," said Low Jaw, "and likewise are the number of Skullmonkeys in this world."

Hairy Jo looked up to Low Jaw as a father figure. For weeks, Hairy Jo followed every move Low Jaw made. If Low Jaw went into the forest to forage for nuts and grubs so went Hairy Jo. If Low Jaw tended to his garden, so did Hairy Jo.

One especially warm and beautiful day Hairy Jo was on his way to Low Jaw's cave when he saw a great crowd gathered around the entrance. Many Skullmonkeys were howling to show their mournful state. Low Jaw's wife was the gloomiest of all...she was like a brittle fall leaf blown into a corner. Hairy Jo pushed his way to the front of the crowd demanding to see his mentor. Low Jaw gently swung by his neck, hung from a braided piece of cloth his two children had made. His children were the first to find him in this state. The peculiar thing that Hairy Jo recalled, was that he had shaved himself completely naked.

Arnod, inhabited by the Rrs. Rrs observe other planets and civilizations hoping one day to apply all that they have learned to their own civilization. This is not likely, however, since they find comfort in research and are terrified of application. Rrs are extremely advanced in the arts of the mind which they use to read other beings' minds.

Every other generation in the Rrs lifeline produces an Omega Rr. Omega Rrs have such superior mind control that they can use their minds to form physical doorways between worlds. This has been outlawed by Arven, and only because Quater brought this to his attention. But the Omega Rrs were not stopped until after they had moved a few Ynts, Skullmonkeys, and even Rrs to other planets.

Ba'ak, inhabited by Half-Skullmonkeys, who are half Blue Ynt. Called "Blue-Ynt-Skullmonkeys," these beings look just like White Ynts since the mating of a Skullmonkey with a Blue Ynt causes a loss of pigmentation in the offspring resulting in a Blue Ynt that appears to be white. There is no other visual effect on the offspring from the Skullmonkeys, though their behavior is more like that of a Skullmonkey than the community-building Blue Ynts.



Guhrli, inhabited by Proto-Skullmonkeys. These pitiful beings have to bury themselves up to their necks every night in the rich Guhrli soil to keep from dying of dehydration. They can only eat HoBread, which can only be made by grinding up the largest Wx and adding them to HoBatter before it rises. (Arven corrected all of these limitations in the final design of Skullmonkeys.) Guhrli has a monthly orbit that floats so close to Wx that the Proto-Skullmonkeys can harvest the plumpest Wx for their HoBread. Due to the Proto-Skullmonkey's tie to the soil of Guhrli every evening, colonizing Wx with Proto-Skullmonkeys is not possible.

Wx, inhabited by Wx. Wx are fat, furry and yellowish in color. Wx reproduce asexually and often, which would create an overcrowding problem if they were not harvested each month by the Proto-Skullmonkeys.

Hapsborg, inhabited by one Rr and one Skullmonkey who became best friends. The Rr's name is Rrheostan and the Skullmonkey's name is Mazzimoast. Their first year on Hapsborg was one of confused emotions. Because of the myth of the seven planets fighting amongst each other, Mazzimoast and Rrheostan feared each other, but they were lonely and longed for companionship also.

Rrheostan, behaving in perfect Rr fashion, wanted to study Mazzimoast and all of his habits. He spent a lot of time following the Skullmonkey's tracks to see where he went, examining his feces to see what he ate, and climbing up trees to see where he lived. They found that helping each other was their only chance at happiness and survival. While they were extremely productive during the first hundred years of friendship, they now just sit in front of their houses swapping grossly exaggerated stories of their first year together.

Yanko, inhabited by the followers of Mai Kea. Mai Kea was said to live on Hapsborg, though in reality he did not exist at all by any known records. Yankites (beings of Yanko) find pleasure in making intricate art works for Mai Kea. Perhaps the greatest works of art known to Quater are made in Yanko.

It is for this reason that no one has the heart to tell the Yankites that Mai Kea does not exist.



The other six worlds that Arven made:

Plasmo is an enormous cloud of beings, each too small to be seen by the naked eye. Rrs have projected their minds there.

Alfatic is the world of the R'Goss. Each successive generation is born bigger than the previous. As the R'Goss of each generation get into their senior years, you hear them making statements like, "These punks think they're so big!" or "When I was your age, we had to stand on a chair to get the fondue pot down from the top kitchen cabinet."

The houses of their ancestors are not usable for the newer generations; they just can not fit through the front doors.

Alpa Famalpa is a world where the adults are ruled by their children. The children send the parents on time-consuming, frivolous tasks that keep the parents from doing anything but what the children desire. One might think that a society like this would collapse in anarchy. But to satisfy each whim of their children, the Alparens (or parents) constantly develop new technologies. For instance, when a child, looking up at the evening sky, said, "I want to see what that white dot is, up there!" and threw a fit, his Alparens worked night and day till they invented a telescope. When other children saw it they all wanted one, so a telescope factory was built. In similar ways, advances are made throughout Alpa Famalpa.

Alpa Famalpa families have from one to three children, rarely more. One child, being childish, may say, "Yes!" when she is asked if she wants a baby brother or sister. She does not have the ability to realize that she will have to share command of the Alparens with her sibling, since the Alparens must be obedient to all their children. That child will not be fooled again if she is asked a second time after the birth of her sibling.

Later, when the new baby is old enough to answer, the Alparens may be able to ask him while the older sister is not around (and if she has not already warned the boy of the danger of a third sibling) if he wants a baby brother. If a third child is born into the family, the older two will rarely ever let the Alparens out of their sight; this prevents the Alparens from getting the chance to ask the youngest if he or she wants a baby sister or brother.

As a favor to Homen, Arven made the world **Flimby** for the White Ynts. Most of the White Ynts were taken by Arven so the Blue Ynts could live in peace once again. The White Ynts depended on the hard-working,



resourceful Blue Ynts for survival, since the White Ynts are shiftless, no-good bums. To survive being in a world with no Blue Ynts, the smarter White Ynts (called "Rogling") conned the not-so-smart White Ynts (called "Habbling") into "converting" into Blue Ynts. Here are some tales of the Rogling conning the Habbling into being Blue Ynts:

One night, Papto, tired of wandering in the woods of Flimby, saw the light from a window of a treecutter's cottage. Papto did not have his own cottage because he was too lazy to build one. He thought to go to the cottage to see if the Ynts inside would let him stay, so he went to the door and knocked.

The treecutter's wife opened the door and said, "Shoo! I don't let anyone in while my husband is not in the house! Go away, already!" And she slammed the door in his face.

Papto was hungry, too, and he had smelled the dinner cooking in the cottage while the door was open. He looked around for something to eat and saw a discarded Gflutoburger box on the roof of the cottage. He hoped there might be a Gflutoburger still in the box, but if not, even licking the Gflutoburger sauce from the bottom of the box would be delicious.

After quietly making his way onto the roof, Papto found a hole in it through which he could spy on the wife of the treecutter. Obviously the treecutter was too lazy to fix the hole. When he peaked through the hole, Papto saw a beautiful table set out with a savory junk roast, klootifish, and wine. The treecutter's wife and the county tree censor were seated at the table ready to dine.

Now Papto heard the treecutter lumbering home just then, and so did Mrs. Treecutter. The treecutter was as nice a guy as you would want to meet, but his one quirk was that the mere sight of a county tree censor put him into a fit of rage. And that was why the censor was paying a neighborly visit to the wife, because he knew that the treecutter was out; and the good woman would therefore fix up the best vittles she had. As Papto watched through the hole, she threw everything on the table into cupboards and drawers and hid the censor in a trunk she used as a coffee table.

"What are you doing on my roof?" the treecutter asked Papto. "You'd better come in and eat dinner with me and stay in the spare room."

Papto brought the Gflutoburger box in with him, but kept it out of sight. The wife acted very glad to see them both and set the table and gave them each a big bowl of Toriweet (a gray, tasteless paste). Papto's mouth



watered thinking about the junk roast, klookfish, and the other delicacies he had seen. He brought his Gflutoburger box up to his ear and opened and closed it a few times.

"What have you got there?" asked the treecutter.

"Oh, that's my Gflutospirit-guide," answered Paptó. "He says don't eat this Toriweet, eat the junk roast, klookfish, and other things he had a Gflutospirit hide in the cupboards just now." "Super!" exclaimed the treecutter, who jumped up and found all the wonderful food which his wife had hidden there, but which he thought the Gflutospirit had brought forth. The wife of the treecutter dared not say a word, but put all the food on the table. Now Paptó put his box up to his ear again and opened and closed it.

"What's he say now?" asked the treecutter.

"He says don't forget the wine behind you in that drawer."

So Paptó and the treecutter enjoyed the wine also. The treecutter wanted to see the Gflutospirit this guide used to provide these wonderful things.

"Can the guide conjure the Gflutospirit here for us to see?" asked the treecutter. "I wouldn't be troubled about looking at him; now that we finished off that wine I'm kind of loopy!"

"But of course!" said Paptó. "This guide does whatever I tell it to do, don't you?" Here he nodded at the Gflutoburger box in his hand. "He says 'Yes.' But the Gflutospirit is very ugly; we might puke if we were to look upon it so soon after eating."

"So who's afraid of a little barf? What will he look like?"

"Well, you see, he'll look just like a county tree censor."

"Gah! That is ugly! I must tell you, I go into fits of rage when I see a county tree censor; but I'll be okay knowing that it's really a Gflutospirit."

So Paptó opened the box and whispered into it, then he put it up to his ear.

"Very well," said Paptó. "He's in the trunk you use as a coffee table. We may go look at it now, but don't let it out of the trunk!"

"Help me hold the lid," said the lumberjack. And they all went over to the trunk where the wife had hidden the county tree censor. They opened the lid and peeked in; then the treecutter slammed the lid closed.

"Wow! He is ugly! Yuck!"

After that, they agreed they needed another drink. They opened another drawer and found another bottle of wine.



Much later, the treecutter said, “You must sell me the Gflutospirit-guide in the box. Ask as much as you want. I’ll pay anything.”

“No, I could never do that,” said Papto, “just imagine what I can use him for!”

“Oh, I do so want that Gflutospirit-guide so much! Oh, please, please, please, please, please, oh please, please, please, please, please, oh oh, please, oh please, please, please, please, please, puh-leease, please, oh please, please, oh please, please!” cried the treecutter; and he kept on begging.

“Well,” said Papto, at last, “if you promise that you and your wife will pretend to be Blue Ynts for the next three years for me, then I will give you this Gflutoburger box.”

“It’s a deal!” said the treecutter. “But you must take that trunk with that Gflutospirit that looks like a county tree censor away with you; it gives me the creeps!”

When Papto left in the morning, he took the trunk. On his way, on the other side of the woods, was a very deep river. The water rushed by under the bridge he was crossing and the river thundered in the quiet of the forest.

“Whew!” said Papto. “I’m tired! This trunk feels like it’s full of my brother’s weights. I think I may as well throw it in the river, and if it floats home to me, great; if not, no big deal.”

Then he lifted one end of the trunk, just a little. “No!” cried the censor from within the trunk, “let me out first!”

“Aaaaaah!” screamed Papto, pretending to be frightened, “The Gflutospirit is still in there! I’d better throw him in fast, so he’ll drown!”

“No, no, no!” exclaimed the censor. “I’ll be a Blue Ynt for you for three years if you let me out.”

“I could do that!” said Papto. And for the next three years he did not lift a finger.

Not much is known about **Elbeeto** except that it is a twin of Flimby, and that it lies on the far side of a huge gulf of yellow plasma. Space currents momentarily blow the yellow plasma away, revealing Elbeeto to the patient observer.

Sump is a world consisting of a group of hollow planets that exist within each other, including:

Outer Junn, inhabited by Wx, about a million times as many as Wx itself. Because there are no Proto-Skullmonkeys to harvest them every month,



about one half of the population is crushed to death by their collective weight.

Mezzo Abbernun inhabited by Abbers. Abbers suspect that there is a world above their Outer Junn Floor Sky because of the occasional Wx carcass oozing through a crack or hole, but this is an unproved theory to them. Some Abbers have drilled their way through the Mezzo Abbernun to find Inner Abbernun. These travelers, however, never returned to the surface to tell what they found. This has prevented most Abbers from attempting the journey but a few hundred have.

Abbers fall into three castes. The first is the intellectual, inquisitive caste called the Frankites. The second is the warring Abbers called the Dazzites. The third is the religious caste called the Ee's. The Frankites spend their time in pursuit of knowledge about the other worlds of Sump: Outer Junn and Inner Abbernun.

The Frankites are not respected by either the Dazzites or the Ee's. The Ee's accuse the Frankites of messing with their religious mythologies. The Dazzites think the Frankites are a bunch of sissies. The Frankites developed the theory of a world above their Outer Junn Floor Sky because of the occasional Wx carcass oozing down through a crack or hole. The Abbers have no way of reaching the Floor Sky, but a drop or two of the disgusting, rotting flesh of the Wx's from Outer Junn sometimes trickles down.

The Frankites have developed a science out of the study of stuff that falls from the sky. They have formed theories of what the world above must be like. Theories of a world within theirs are called the "Crankules Inner Abbernun Conjecture" after the Frankite named Crankules who is said to be the first Abber to say, "I wonder if there's a world within our world?"

The Frankites have lead expeditions into caves, crevices and holes in the ground. Most expeditions run into dead-ends; the ones that do not have never come back to report what they found. The Ee's say this just confirms what they have known all along, that Inner Abbernun houses a Door to the Other Side. Although a few Frankites say there are no doors, most agree that there may be something like a door somewhere in the universe. The Dazzites consider the Frankites research into doors their only useful function in society.

The Ee's spend their time in pursuit of the knowledge of mythologies. Some Ee's follow Father; some Ee's follow Quater; some Ee's follow



Arven. Some follow Father and Quater; some follow Quater and Arven; some follow Father and Arven. Some Ee's follow all three together: Father, Quater, and Arven.

Most Dazzites want nothing to do with a Door to the Other Side. They would be very interested, though, if someone found a door to another world that they could conquer.

Abberwabbee is the notable high priest of the Ee's. Kapangdazz, chief warrior of the Dazzites is plotting to assassinate him due to Abberwabbee's doctrine of peace which threatens the Dazzite warrior lifestyle.

Inner Abbernun, which is said to house a door to the other side. All of the Abber cultures have a mythology regarding the door and a special name that identifies that mythology. Here are some of the more popular mythologies:

Lipocarrutherrs—The door is all around us. This is the mythology of the door amongst a small group of Frankites, called the Ricks. They believe that the door is just a natural consequence of the evolution of all living things. They are fond of going out to the Eubendy forests and hugging the Eubendy trees. Ricks desire to become one with nature, then, they believe, they will be able see the way to the door. Until you become one with nature, they say, you cannot hope to see as nature sees. And, according to the Ricks, nature sees all.

Winthrop Ballyhoo—We have already gone through the door. This is one of many mythologies found amongst groups within the Ee's. This group within the Ee's calls itself the Marffees. They believe whole-heartedly that there is a door, but they also believe that all have passed through the door in one instant sometime in the past. The Marffees say that since we are all on the other side of the door, there is no need to look for it.

Shempocalrrisian—Each of us has a door within himself/herself. This is also a mythology from a group within the Ee's, call the Shempocalrrisianites. It is said that Shempocalrrisian found the door, but did not go through it. Instead, he ground the door to a fine dust then put the dust into the drinking water of Mezzo Abbernun. Since that day, the first time an Abber takes a drink of water, they are said to have a door to the other side within them. The Shempocalrrisianites hold a water-drinking rite for their babies.

Rrmbek—We can find the door only when we have tallied up enough good deeds. Strangely enough, this is not another mythology from amongst



the Ee's, instead it comes from the Frankites. Those of the Frankites that believe this myth are pseudo-scientific and perpetuate the myth started hundreds of years ago by Jabberph.

Jabberph was insane, but he was able to string together sentences full of scientific and theological sounding ideas. Those who did not know better and did not want to take the time to research Jabberph claims would say, "Hear, hear!" when he came to their street corner to speak. Jabberph, although enrolled in the Frankite schools, attended class only occasionally. He spent most of his time digging for imaginary buried treasure or counterfeiting money; with the latter he would pay classmates to do his homework for him. It was on what was to be the last of his treasure hunts that Jabberph said he found the scroll of Rrmbek.

Jabberph said that the scroll of Rrmbek explained that if one does enough good deeds one will be given a pair of X-ray glasses with which the door can be found. Jabberph said that good followers of Rrmbek who have disappeared are the only proof one needs to believe the authenticity of the scrolls (which, by the way, no one has ever seen). The fact that they disappeared, Jabberph writes, shows that they got their glasses and went straight to the door. No one has yet been found who can name a missing follower of Rrmbek.

Prrokoschmoko—Life stinks, and then you fall through the door; maybe. This mythology has a small support amongst all three castes of Abber.

Klarrczmun—A very good being made the door long ago and only told one good Abber how to find it.

Before he found it, though, he told one other good Abber and thus the knowledge of the door has been passed down through the generations. It is said that somehow knowledge of the door's existence became public, now anyone can find the door, if one goes about it the right way. To do so, one must attach oneself to a good and righteous person to get taken through the door when the righteous person goes through.

This mythology also has a small support amongst all three castes of Abber. They are called Klarrczmun by other Abbers. The key here, it is believed, is to staple yourself to a righteous Abber so that when he does find the door and go through, you will go with him. This myth states that an Abber named Klabberz, who lived next door to Toogabberg, thought Toogabberg knew how to find the door. Toogabberg was a very nice guy, but



Klabberz thought he was the nicest guy there ever was. Klabberz figured that if anybody had a chance of finding the door it would be Toogabberg.

So Klabberz got a very powerful stapler and with it attached himself to Toogabberg. It is said that when Toogabberg found the door and went through, Klabberz went through, too. Therefore, Abbers who believe this myth are always looking for someone who is considered righteous to whom they can staple themselves.

If a Klarccmun is seen trying to staple himself to another Abber by other Klarccmuns, they also will try to attach themselves. Usually, friends will help get a Klarccmun off the nice Abber, but if an Abber is tackled by several Klarccmun, the Dazzite police are summoned to remove them.

Burrntoowie—Arven made the door and immediately declared that none shall pass through it upon penalty of death. He only told anyone about it to taunt them with its inaccessibility.

Flimpperry—The door was brought to Inner-Abbernun by Merlopax the Kleptomaniac. There are many legends of Merlopax; he is a folk hero among the lazy Abbers who do not want to be involved in any of the castes. In this tale, Merlopax left Mezzo Abbernun and stole the Door to the Other Side and brought it back to Mezzo Abbernun only to lose it to Merlopaxpax the Con-man.

Appilow Pinsmarr—The door is a gift from Father. There is nothing anyone can do to find the gift of the door, Father himself must show it to you. And then you must decide if you are going to go through the door.

Innagorradavida—One finds the door during the heat of battle, dying a victorious death. This is the favorite door mythology among the Dazzites.

Jyan't Rroeb't—The doorway is all that is real and all of Abbernun is but a dream.

Tingleyspald—The doorway was built by a giant turtle.

Roy Al—Only 3,667 Abbers are allowed through the door.

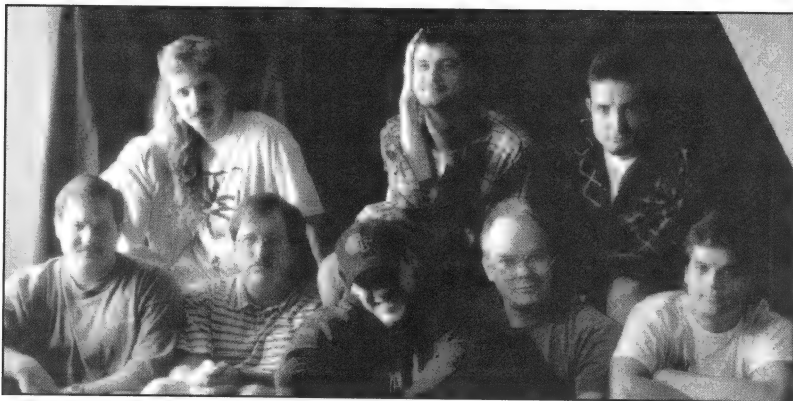


THE MAKING OF THE NEVERHOOD

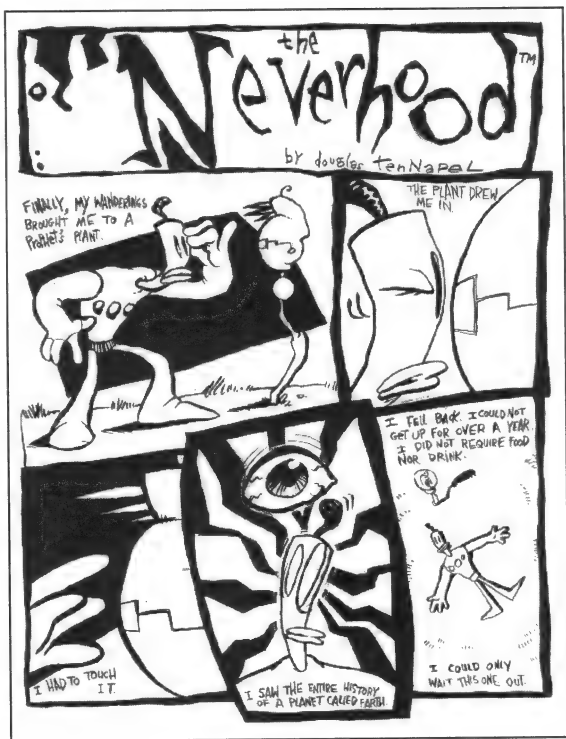
The Neverhood is one of those rare games where what went on behind the scenes is as interesting and entertaining as the game itself. You take an art show, a worm, Steven Spielberg, a hot plate, and some three tons of clay, and somehow you end up with this truly cool game.

Birth of a Notion

The company came before the game. The Neverhood was founded by the animators from Shiny Entertainment, the company behind the Earthworm Jim games. Those animators hooked up with some of the programmers from 7th



The Neverhood team: (top row, left to right) Kenton Leach, Doug TenNapel, Ed Schofield; (bottom row) Tim Lorenzen, Mark Lorenzen, Eric Ciccone, Brian Bellfield, and Mike Dietz.



The influence of Earthworm Jim can be seen in Doug TenNapel's "It's a Beautiful Day in the Neverhood" art show theme and in the final game. Illustration by Doug TenNapel; courtesy The Neverhood.

Level and Blue Sky Software and some of the robotics technicians from Odetics. These eight guys set up shop in Mission Viejo, California, then sat back and twiddled their thumbs a little bit.

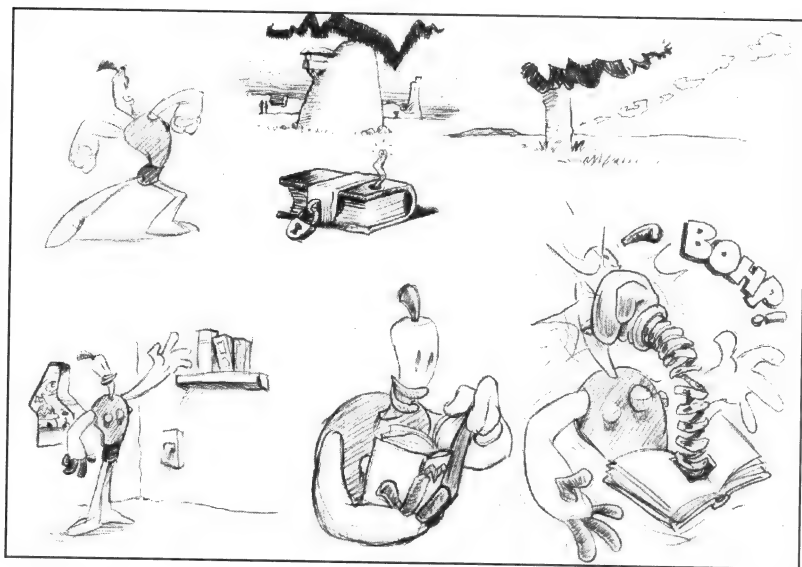
They had started the company without having a firm idea for what game they might do.

"We weren't really sure of the type of game we wanted to develop," says Doug TenNapel, creator of Earthworm Jim and animator on other games such as Jurassic Park (for Genesis) and Ren and Stimpy's Invention. "I had some paintings from an art show I did in 1988 called 'It's a Beautiful Day in the Neverhood,' and that became our inspiration."

And just like a scene from a Hollywood movie, Steven Spielberg gave them a call.

"I've been to some Hollywood-type meetings before, and this was nothing like that," TenNapel says. "He invited us to his house and we showed him some conceptual art and told him that we wanted the characters and story to be done in a respectful way—respectful to the puppetry and world we envisioned."

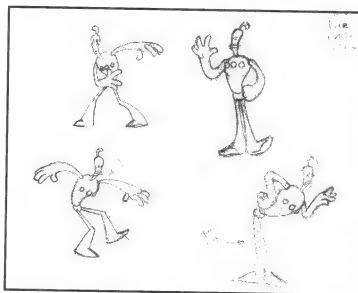
APPENDIX C: THE MAKING OF THE NEVERHOOD



Concept drawings give Klaymen his first stab at personality. Illustration by Mike Dietz; courtesy *The Neverhood*.

"DreamWorks was totally into it from the start. They gave us a free reign to do anything we wanted. These budgets are significant, so it was a bold move on their part to trust us enough to let us do our own thing. The Neverhood couldn't have happened without it."

What the executives of DreamWorks might not have realized is that they had just been pitched a claymation game from a crew that had little or no experience in claymation. TenNapel had done some puppet animation beginning in the fourth grade, but he admits it "wasn't close to approaching quality."



Model sheets like this one help animators decide how a character moves. Illustration by Eric Ciccone; courtesy *The Neverhood*.



A concept drawing for the evil Klogg. Illustration by Mike Dietz; courtesy The Neverhood.

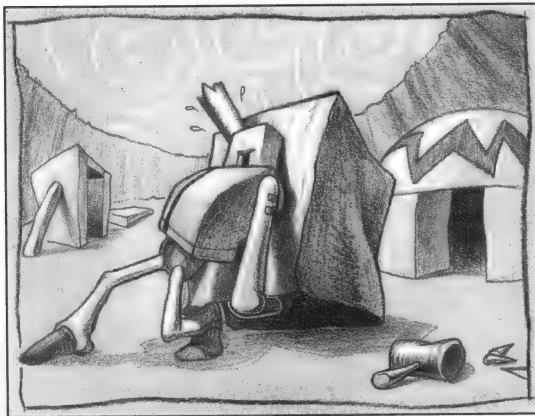
Animator Mike Dietz, who set the video-game world on its ear as a co-developer of the Animation process used in Virgin Interactive's Aladdin, actually remembers the first time he was blown away by claymation.

"Doug and I were on a flight to England for a trade show, and we were flying in Virgin's upper class, which is so decadent as to be embarrassing. Everyone has these little TV screens in the chair in front of them, and you finally have to say 'could you please stop bringing me stuff.'

"Around four in the morning everyone was sleeping, and 'The Wrong Trousers' [episode two in Nick Park's Wallace & Gromit trilogy] came on the TV thing. Doug and I were watching and listening on the earphones, but we were howling with laughter so

loudly we were waking everybody up. We just couldn't help it. They replayed it two or three hours later, and we laughed just as loudly.

"If we hadn't been trying to do something with the Neverhood like was done in 'The Wrong Trousers,' I wouldn't have come on board. I was impressed with *The Nightmare Before Christmas*, but it was too perfect, too clean, too unobtainable. You look at it and say 'there's no way I can do anything like



A concept drawing for Hoborg. Illustration by Mark Lorenzen; courtesy The Neverhood.



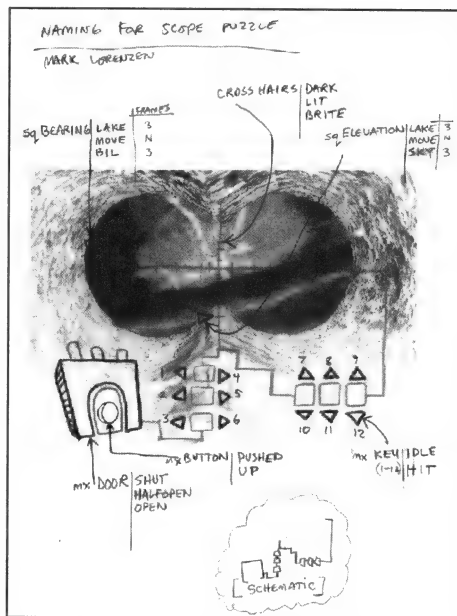
that.' But you look at something like 'The Wrong Trousers,' and say 'I don't know if I can do that, but I'd like to take a whack at it.'"

Getting Started

The Neverhood was plotted largely by TenNapel, Mark Lorenzen, and Ed Schofield, working mainly in TenNapel's living room. Then all eight guys got together to talk about ways to handle possible problems. Finally, their journey of a million or so pixels began with a single ball of clay.

"We used something called Van Aken clay mostly for the sets," Dietz says. "We'd take this stuff and put it in a big can and melt it on a hot plate to make it easy to handle. But Van Aken is too dry and brittle for animation—if you build an arm of it and move it a couple of times, it starts to break. Then we heard of this stuff called Hrbutt's, but it turns out you can only get that in England. So we called some friends and they put us in touch with an art supply store. We ordered three tons of Van Aken, but we used less than a ton of Hrbutt's because it was just as expensive to have it shipped as it was to buy."

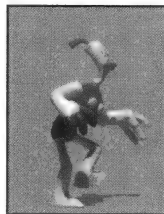
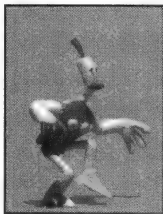
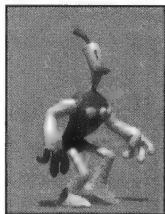
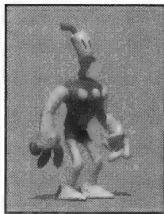
Interestingly enough, Klaymen isn't even made of clay—he's foam latex built on a ball-and-socket armature that was built by Peter Marinello from designs supplied by The Neverhood. Mark Villalobos helped cast the Klaymen puppet. A clay base was built over the armature. This base would normally be latex, but the team wanted a rougher surface that showed fingerprints and pressure points so that it still looked as if it were made from clay.



This drawing shows the inner workings of the cannon. Illustration by Mark Lorenzen; courtesy The Neverhood.



APPENDIX C: THE MAKING OF THE NEVERHOOD

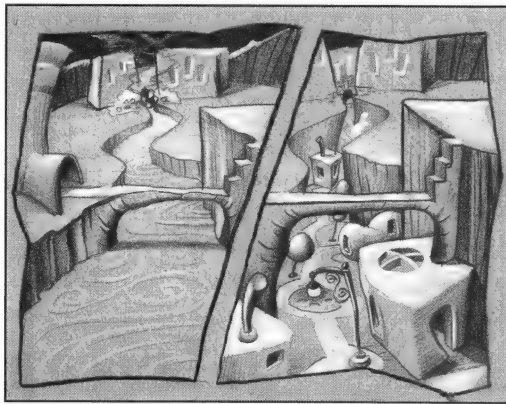


Klayman's screen test, to show how he can move.

Once the character was built, a plaster cast was taken, and the clay then torn away. When you fill the now-empty cast with more latex, you get a new and more durable Klaymen for your trouble. Approximately six or seven full-sized Klaymen were used in the *Neverhood*, and about 20 were half the size of the larger nine-or ten-inch tall models. For specialized shots such as Klaymen popping an inventory item into his chest, real clay figures were constructed.

Dietz, who did the interactive profile animation, tried to use paper tests for all the animation before he shot it, a throwback to his traditional animation background. These pencil tests assured that the action worked correctly and scenes and actions connected. Once a scene was more or less mapped out, shooting would begin.

"Nothing really went wrong because we didn't know what we were doing," he says. "We couldn't tell if anything was going to work until we rolled up our sleeves and dug in."



Early concept drawings of the lake bed. Illustration by Mark Lorenzen; courtesy The Neverhood.



From paper to clay—a sketch of Klaymen falling comes to life. Notice the cables that must be erased from the final shot. Illustration by Ed Schofield; courtesy The Neverhood.



“In paper animation you can make mistakes and erase them,” TenNapel adds. “But in puppetry, what you see is what you get. You start at the beginning and go straight through, and you just have to guess how many frames it’s going to take. Every move a character makes is broken down to 1/15th of a second.

A second to us is an eternity.”

Don’t think that just a few Neverhood scenes are claymation and the rest put together or drawn by computers. Only a tiny fraction of the Neverhood *isn’t*

claymation, and those instances usually consist of brief computer editing, wires or cables that have been airbrushed out, or dramatic effects such as smoke or lightning added by traditional animation.

For profile shots, Dietz would pose Klaymen against a blue or green screen. The screen would then be edited out and a clay background dropped in its place. For the first-person scenes, the team briefly considered building small rooms and landscapes and having tiny computers “walk” through them. That was deemed impractical, however, and larger sets were constructed.

“Our motto was ‘whatever works,’” Dietz says. “That sounds like we weren’t taking it seriously, but one of the things I learned on this project was that people who do this type of stuff for the movies and TV have the same attitude. Glenn Entis of DreamWorks was one of the founding members of PDI [Pacific Data Images], a large Hollywood computer-graphics house. He looked at our set of plywood nailed together and duct tape and baling wire, and said it looked just like their setup. You think of it as being this huge high-tech operation, but then they’ve got masking tape on their monitors just like you do.”

Building the Neverhood

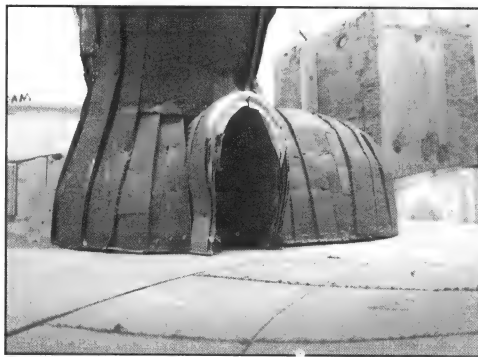
"The first-person sets are mostly portable foam and plywood," says Eric Ciccone, an animator who worked on Earthworm Jim 1 and 2 and who did a little bit of everything on the Neverhood, including animation as well as set design. "We built them all from scratch. Mark [Lorenzen] designed them, I built them, and he put everything together and added the finishing touches. The hardest part of the job was figuring out solutions for the things people gave us on paper. You'd start to build something, and then you'd realize it wasn't going to work and have to start over again."

Ciccone says his worst two days of work were those he spent on the Hall of Statues. Working on the area outside the Weasel's cave was trying, too, because "we didn't know what we were doing."

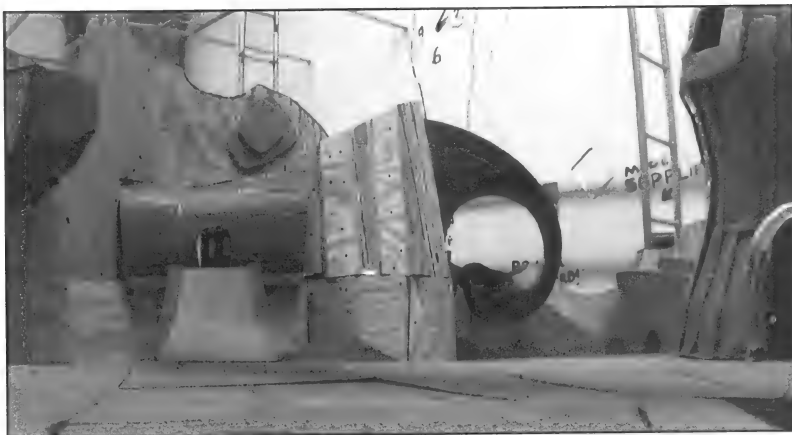
For the most part, the set builders would use a plywood base and rough out the shape with a plaster-like substance used in construction sites. That plaster would get rid of the plywood look, but then the designers had to build all the curves and use foam, wire, and thin particle board to shape the landscape.



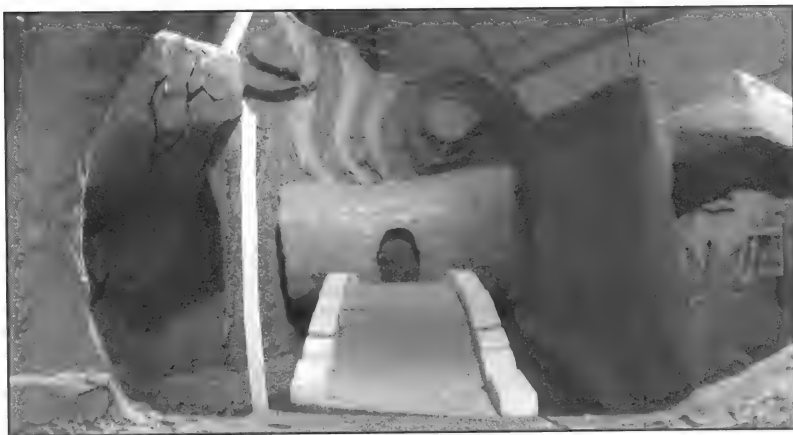
A plywood base shows the bridge and lake bed.



The Pipe House—before it got plumbing.



The plywood base for the Firecracker House.



The Firecracker House starts to come to life.



"We'd heat the clay and put it on with putty knives," Ciccone says. "When it cools, you work it into all the details. Man, you wouldn't believe the sore thumbs you get spreading that stuff out."

Programmed for Success

Brian Bellfield, the high-level programmer who assembled the final graphics, hails from Blue Sky Software, where he worked on several sports titles and the 32X version of Spiderman.

"I was involved in the animation engine which brings the graphics to the screen and a lot of the code for its point-and-click interface," Bellfield says. "I also did the profile shots where Klaymen's just walking around and half the first-person puzzles. I also did initial codes for the first-person travelers."

Bellfield says that the bare-bones point-and-click interface was designed so simply so the player wouldn't have to deal with inventories and hit points and figuring out how to move Klaymen around. The team wanted you to be able to get right down to the fun part of the game.

The programmers for the game were a little removed from the inventive creation that was going on in the art department. Their problem wasn't how to support characters and sets, but how to deal with the amount of animation in the game.

"Except for the last couple of months, we were sitting around waiting for art all the time, which is typically the case," Bellfield says. "But the last months were really crazy. They were pumping out art and we were putting in code as fast as we could. Any time there was a deadline, we'd work 24 hours straight. The last four months I worked about 90-hour weeks, and that was pretty standard for everybody."

"I've never really built an engine from scratch, especially one with this kind of interface, where you have different scenarios running depending on where Klaymen is and what he's doing. For example [in the Ring House], when you click on one of the rings—if Klaymen is up on the ledge, it means to jump into the flytrap. But if Klaymen's on the same level as the rings, he walks over and pulls on it when you click on it."



Dig That Sound

The soundtrack of the Neverhood is practically as important as its animation design and programming. Retro beats and escapist themes were all the work of underground Christian artist Terry Taylor, who was hand-picked by TenNapel for the job.

"I've been a big fan of his," TenNapel says. "He's probably written 12 or 13 CDs now that are a cross between the Beatles and some drunk blues singer. It's a weird thing: most of the art I've done over the years has been drawn to his music. So I was obviously happy to have him work on the game. And we got real musicians to record it, too."

Taylor wrote around 25 songs for the Neverhood and scored the five movie clips. He performed the soundtrack with Gene Eugene, a member of the band Lost Dogs (with Taylor) and Adam Again, and Ed McTaggart, who is in Taylor's Daniel Amos band.

The Next Step

After a year in development, the team finally sent its baby out into the world. The Neverhood has been widely praised in both game magazines and consumer titles such as *Entertainment Weekly*. But not everyone's a fan.

"The game wasn't well-received in England," Dietz says. "It's interesting because one guy who writes for, like, five magazines didn't like it—he thought it was low-tech and a little rough around the edges. He gave us a 29 percent [on a hundred-point scale]. He had some valid points, and it was an entertaining article to read, but a lot of his complaints were against puzzle games in general. On the other hand, we've gotten a perfect five stars, too, and we didn't deserve that either."

Because the Neverhood crew seems so laid back, it's almost surprising to find that most of them are official family men, with wives and kids and dogs and cats spread out amongst them. But on the other hand, they have a fondness for Kroft Superstars, Myst, and Command and Conquer. Several of them are starting a band. And they admit to having, um, filmed scenes with Klaymen that would never have gotten into the game.

You just know they have Happy Meal toys on their desks instead of in-boxes.



They're already at work on their next game, although they're treating it like a national secret. The last chapter of the *Neverhood Chronicles* seem to spell out a possible plot to a sequel, but Dietz (who admits he's never read the *Chronicles* all the way through) says that was part of the plan when they were written, to make the *Neverhood* world seem as large and complex as possible.

"We're seriously looking at the next game and doing some planning," TenNapel reveals. "But we're looking at a different game, a different story, a different everything. We're bored by what we've already done."

And although a Mac port looks likely for the *Neverhood*, it might be the only other version, although a PlayStation game has at least been discussed.

"Part of the challenge of the game was its new territory," Dietz says. "As a group, we have a lot of experience making games. But this is the first PC game any of us have ever done. It's the first puzzle game we've ever done. It's the first true stop-motion game that's ever been done. Other people have done stop-motion and claymation, and I don't mean to be insulting, but I haven't seen anybody do it right. By and large they've filmed a few characters in stop-motion and just jumped them onto computer backgrounds."

Postscript

The people who were officially "at the post office or something" when we called for these interviews nonetheless worked very hard on the *Neverhood* and probably enjoy seeing their name in print. They include Ed Schofield, who helped flesh out the storyline and worked on first-person animation. His previous game credits include *Aladdin*, *The Jungle Book*, and *Earthworm Jim 1 and 2*.

Mark Lorenzen, artist/programmer, went to college with Doug TenNapel. Despite that experience, he went on to work on *Jurassic Park 1 and 2* and *Earthworm Jim 2*. Mark's brother Tim, who hails from 7th Level, wrote the bulk of the game engine and wrote support tools as well. No one will talk about Kenton Leach. He's either the office mascot or he does all the work and they take all the credit.

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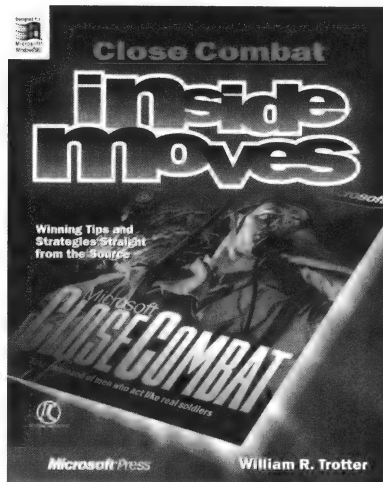
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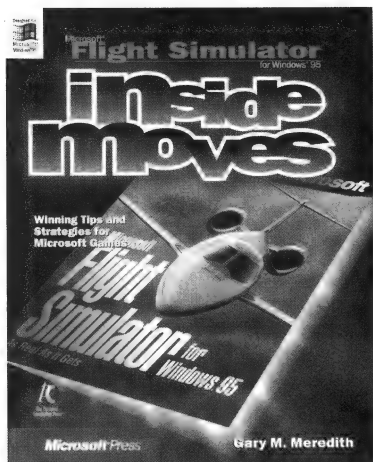
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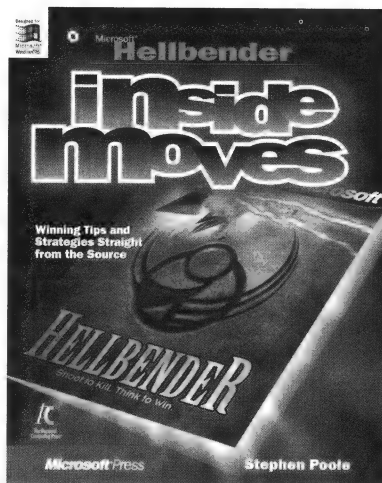
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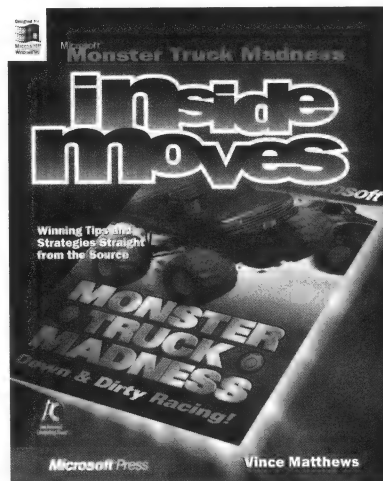
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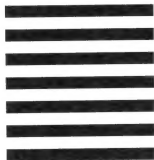


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Leslie Mizell is a former editor of *Game Player's* magazine and *Computer Entertainment News*. A freelance writer, she has written articles for more than a dozen magazines ranging from *Boy's Life* to *U.S. Art*. She has been a contributing editor for *PC Gamer* and *CD-ROM Today* and is the author of five other computer game guides.

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